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GROCK'S GUESTS.

The Aristocracy of the Harlequinade.

Solomon commended mirth because "a man hath no better thing under the sun, than to eat, and, to drink, and to be merry: for that shall abide with him of his labour the days of his life." Being of the same opinion, Grock got together his brothers in mirth last Thursday to lunch with him at Simpson's and discuss the days they had spent in the pantomime, the circus, and the halls.

Though Whimsical Walker was unable to come—he lives by the sea in Dan Peggotty's upturned boat—there was a good gathering of the aristocracy of the Harlequinade. Here are their names and their ages:—

Harry Paulo, 77.
Will Simpson, 76.
J. M. Jones, 74.
Tom Coventry, 68.
Fred Delaney (Griffiths Brothers), 68.
Harry McClellan, 66.
Harry Ashton, 55.

They have left their footprints in the arenas of all parts of the world for fifty or sixty years. If laughter could be measured by weight, how many thousands of tons must they have produced?

Tale of a Pig.

Over an aperitif or two before the luncheon, they lived their careers over again. Mr. Paulo told the story of his first successes at the age of twenty-five, when a manager needed full proof of his powers before deciding that he was not "too young for my theatre." When the conversation turned to the passing of the good old custom whereby advertisement revenue derived from the Harlequinade was the clown's perquisite, Mr. Jones caused loud bursts of laughter with the tale of a pig. It happened during the time he acted regularly at Islington. The proprietor of a shop wanted it to be advertised in the Harlequinade by means of a live pig, which was kept in a basket until the time it was needed. But when the lid was lifted the animal ran amok. It chased the "dandizette" across the stage, then turned and attacked the clown. All the players made themselves scarce. Looking for a victim, the pig charged across the footlights at the conductor. Straightway the musicians vaulted into the stalls, while the pig, after rummaging about the orchestra, explored the regions below the stage, and finally landed in a tank of water. After the performance he was fished out, replaced in the basket, and carried for safety into the "flies." But during the night the pig, breaking loose, fell upon the stage. The fireman gave the alarm in the belief that burglars were at work. The intruder was caught and sentenced to be returned to the shop. At the end of the week Mr. Jones, as compensation, received a leg of pork.

Clown's Early Struggles.

Grock's welcome to his "brothers" was exquisitely expressed. It was not so much the courteous words he used as the gesture and intonations which revealed the depth of his feelings towards the veterans of his craft. Then he gave a moving account of the early struggles of a clown's life. His own childhood had been full of hardship because he was one of a large family. It reminded him of the story of a father who asked his children which they would rather have—a penny or dinner. All the little hands were held out for pennies. All the little legs went out of doors with plans of raids on shops. But the father put his head out of the window. "Don't spend your pennies," he said, "or there'll be nothing for supper." Grock went on to name those who had helped him in his career. First he mentioned an old clown who taught him the rudiments of his art; then Mr. Cochran, who "discovered" him; then Sir Oswald Stoll, whose policy at the Coliseum had enabled him to keep in close contact with the British public; then the London Press, whose "kindness" had always encouraged him; and then his manager, who took over his cares. Grock also spoke of his pleasure that Mr. Willson Disher's novel, "Clown," had been dedicated to him.

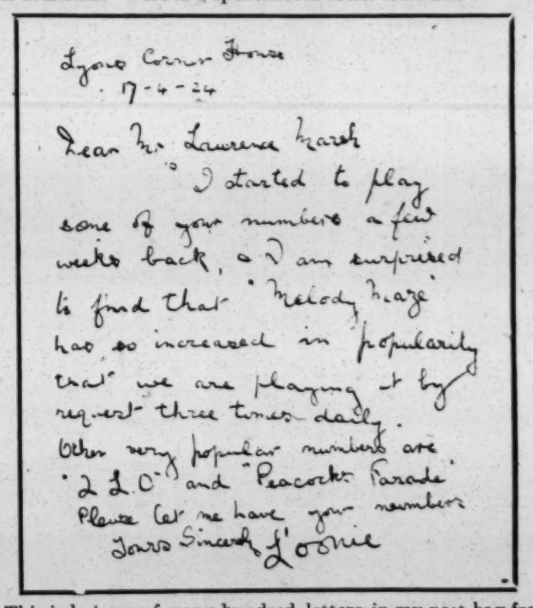
Mr. James Agate declared the press had shown no kindness to Grock. The journalists were in duty bound to proclaim talent whenever they saw it. The pleasure they received from his performance never diminished. They hoped to go time after time until they knew exactly in what order everything should happen. Then, like the old lady who once made a similar complaint to Sir John Martin Harvey, they would watch for the slightest deviation from the customary "business," and shout out "You've gone wrong!" whenever they noticed an alteration.

FRANCIS LISTER,
in "A Perfect Fit," at the Shaftesbury.

A Few Words About Orchestral Winners.

Public Appreciation is the Best Proof.

Those musical directors who do me the honour of reading my occasional remarks in this space may think perhaps that I am over prone to praise our orchestral numbers. But that wonderful artist, L'Oonie, the famous conductor at the Coventry Street Corner House, is a shrewd judge as well as a remarkably able musician. Here is a spontaneous letter from him:—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GROCK'S GUESTS.
(Continued.)

"This lunch is historic," said Mr. Willson Disher, who gave an outline of the association of French and English clowns during the last hundred and fifty years. Mr. Paulo, he pointed out, bore the name of a long line of clowns. The one who succeeded Grimaldi at Covent Garden was the son of a French rope-dancer (with the Christian name of Paulo) who came to England in 1781. To-day the most popular type of French clown was Auguste, whom an English ringmaster invented by accident—a fall while leaving the track.

"I Was There."

Mention of Auguste set going quite a lively controversy. When Grock attempted to give an account of the "accident" referred to, both Mr. Simpson and Mr. Delaney exclaimed "I was there." After a brief dispute, however, Mr. Harry Paulo was asked to reply on behalf of the clowns present. His speech, full of rollicking humour, ended with his offer to play Pantaloon to Grock's Clown whenever he pleased. Mr. Jones, who was next called upon, recalled the days when playgoers who wanted to see a pantomime always asked "Who's the clown?" whereas now the question was, "Who's the principal boy?" The speeches ended with Mr. Chance Newton's toast of "The London Coliseum," and Mr. Arthur Croxton's response which included a very happy thought. Barrie had said that whenever a baby laughed a fairy was born. So many children laughed at the Coliseum when Grock was on the stage that the world must be filled with new-born fairies at each of his performances.

YIDDISH ART THEATRE.

At the Scala.

The noteworthy thing about the Yiddish players—not only the company now appearing at the Scala, but the Vilna troupe and the various companies seen at the Pavilion, Mile End—is the wonderful ensemble achieved. The fact that the language is not understood does not seem to matter vitally; the play is so well orchestrated that the ideas and emotions are conveyed almost as they are in music. After a comparatively short time the ear is attuned, and one follows quite naturally and easily. This is particularly the case with "Shabbethai Zebi," a four-act play which opened the present season on Thursday last, for in the background of most of the scenes there are swaying masses of Jews lamenting the lot of the Chosen People and praying to the looked-for Messiah for deliverance. The production is exceedingly fine, with its Rembrandtesque pictures and the well-modulated voices of the crowds, every super of which acts well and fits into the picture perfectly.

"Shabbethai Zebi" does not seem to be so good as a play as some of the Yiddish dramas. It deals with a subject very familiar in Jewish history, the Coming of the Messiah, and it opens, after a disputation among the various sects, with the dramatic appearance of Sabbati Zebi, who sincerely believes that he has been sent by God to lead his people back to Zion. This happens in Adrianople, and the Sultan of the time becomes apprehensive about his power. He demands some proof that this is the promised Messiah, and Sabbati agrees to have three poisoned arrows shot at his naked breast. As the arrows are about to be shot there is a thunderstorm, and the terrified Sultan postpones the ordeal until the following day. When the time arrives Sabbati feels that he has fallen from grace, as he has, because of his wife's entreaties, broken his vows and spent the night in her arms, and in the agony of his disgrace he adopts Mohammedanism. Whether it is historically true or not, it seems to be a weakness dramatically that this submission to his wife should make him turn apostate.

Mr. Maurice Swartz gave a remarkably sincere and beautifully conceived study of the false Messiah. There was a quiet dignity in the earlier scenes that made the agonised moments at the end, when he realises that he has betrayed the whole Jewish race, the more effective. The next best individual performance was that of Mr. Mark Scheid, who played the Sultan. With his quick, twitching movements and wretched little attempts to maintain his dignity, the actor made us realise the utter contemptibility of the man. The actor who played the part of reincarnated Elijah gave an extraordinarily good performance, and Miss Bertha Gerston had some good scenes as the Sabbati's wife.

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New Scenery and Dresses. Picked Cast.
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Musical burlesque.
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"WHAT A LAD."
What a Cast. Fifth year of Tour. Thirty People.
WANTED, through obliging, April 28 and May 19.
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THEATRES WANTED.

WANTED, Theatres, once or twice nightly, for
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May 5 and 26, Aug. 4.
"MARRIAGE BY INSTALMENTS,"
May 12, on.
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New Scenery, Costumes, &c.
Evelyn Hope as Josephine.
Ashley Page as Napoleon.
May 19, 26 (to follow King's Theatre, Hammersmith), and on.
ARTHUR GIBBONS, 22, Fielding-road, W.4.

Charles Buckmaster in "The Outsider."
WANTED, April 28, May 12, 26.
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For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Dude Comedian, capable of playing the piano a little; height about 5ft. 10in.; low salary for summer tour. Apply, HERBERT CLIFTON, Olympia, Shoreditch, Wednesday, at 4 o'clock.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

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WANTED Known, SYD BRADBURY, Prin. Com., vacant for revue, M.C., or alfresco. Wire, 33, St. John's-road, Lowestoft.

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WANTED, large and small Acts of all descriptions. Write to BOOKING MANAGER, Coliseum, Shoreham, giving full particulars of acts and lowest terms, also date sheet.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, RENDA RUDD, a really clever Comedienne, vacant Monday. This week, The Bedford, Camden Town.

WANTED, Monday next and other early dates.
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CELLSUS. CELLSUS.
New Illusions, New Comedy, Four Scenes, and Assistants.
This week, second return visit, Regent Theatre, Chelmsford, with an entirely new show, featuring my latest and greatest phantasy, "The Temple of Lanterns."
Oh! "The Temple of Lanterns."

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CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope; an Ideal Circus and open-air attraction. Write for terms, 98, Peel-st., Rochdale.

SHOWMEN'S ADVERTISEMENTS.

WANTED, engagements, Balloon Ascents, Parachute Descents, Balloon Races, Model Airship Flights, Rubber, Toy, and Advertising Balloons. SPENCER BROS., 22, Bouverie-road, N.16.

MUSICIANS WANTED.

WANTED, good Repet.; able to lead. Audition Wed. and Thursday at 3. M. D., Crofton Park Cinema, Brockley, S.E.4.

WANTED, good Rep.; matinées and evenings; no Sundays. Call, Friday morning, 10.30. 'Phone, Maryland 1938, PICTURE HOUSE, High-road, Leyton.

WANTED, first-class Leader-Violin (male), good reader, for Cinema, London, N., for Trio under Piano-Conductor; no Sundays; audition Thursday, 11.30 to 1.30. MUS. DIR., 30, Woodstock-avenue, Golders Green. 'Phone, Finchley 1782.

WANTED, at once, Violiniste, for Trio at West End (London) café; hours 4.30 to 7.45. Apply by letter, 44, Albacore-crescent Lewisham, S.E.13.

WANTED, good Violinist for cinema Trio; lady preferred; only experienced people need apply. Letters only, to M. D., 117, Peckham-rye, S.E.15.

WANTED, good Violinist and 'Cello; must be smart and good sight reader, with plenty of attack, for seaside town. Audition in London. Enclose references and photo if possible. Apply, Box 665 "The Era."

WANTED, good Cornet Player for Pitching Band. ALLEN, 159, Gillingham-rd., Gillingham, Kent.

WANTED, at once, to Enlist or Reengage, Solo Cornet; bounty offered; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

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WANTED, Trombone, June 8 until Sept. 21, twice daily, including Sundays; 6 weeks, 3 times daily, excepting Sundays; must be experienced in high-class concert and symphony programmes. Send particulars, age, experience, references, terms, &c., to JAN HURST, 7, Parkmansions, Bath.

WANTED, Bagpipe for 3 evenings and 1 matinée, from May 5 to 8. Lowest terms to CRICHTON, Savoy, Uxbridge.

WANTED, first-class lady Viola player for London café. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, 'Celliste, to deputise for one week, April 28 to May 3 inclusive; 6 evenings 2 matinées. Terms, write 'CELLISTE, 30, South Bar, Banbury.

WANTED, immediately (Surrey), experienced Orch. Pianist for high-class Trio, Pictures; easy hours. Terms, &c., M.D., Box 661, "The Era."

WANTED, several tip-top Pianists, Repets., and Drummers. Call only. THE RAIS ORCHESTRAL & VARIETY AGENCY, 48, Rupert-street, Shaftesbury-avenue, W.1.

WANTED, Orchestral Pianist; must be experienced in high-class music; 7 days, 4½ hours daily, 2½ Sundays; good intervals; commence Sunday next, 27th inst.; lady or gent.; audition Thursday, 24th inst., 11 to 12.30. PUTNEY BRIDGE KINEMA, Putney Bridge Approach, S.W.6.

WANTED, Drums, ladies or gents., Malvern Municipal Orchestra, June 9; 10 or 12 weeks; hours 3 to 4.30, 8-9.30; no Sundays; no pictures; no variety. Terms, refs., MR. E. HOLLAND, Wyngate, Malvern.

WANTED, Drummer, with little cinema exp. Apply, UNIVERSAL MUSIC LIBRARY, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.1.

WANTED, for PICTURE HOUSE, RETFORD, good, reliable Double Drummer; combine Tymps and effects; commence next Monday. Must be well up in picture work. Continuous, nightly, 5.30 to 10.30. State age, terms and refs., to CYRIL GETLIFFE, Picture House, Retford.

WANTED, Dance Drummer, North London preferred, for April 25 and 26; others if suitable. Write, WILLSON, 113, Durham-road, Holloway, N.7.

WANTED, Dance Trio, Drums, Violin, and Piano, mostly jazz. Season from Whitsuntide till Oct. Terms and references to J. P. MOORE, The Sandringham, Torquay.

WANTED, Piano, Sax and Banjo, to join others to form Co-op. Dance Band. Box 646, "The Era."

WANTED, 3 Violin Leaders, 1 Solo Trumpet, and 3 Pipe Organists for London Picture Theatres; only first-class men need apply, between 10 and 1.30, at MARLBOROUGH THEATRE, Holloway, N.

WANTED, Instrumentalists (gentlemen only), to register for Liner engagements; status of musician on board is that of cabin or second-class passenger, and passage tickets issued accordingly. No uniform worn or ships' articles signed. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, instrumentalists, meet advertiser; view summer holiday or deputise; London experience not essential. Box 643, "The Era."

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WANTED Known, MOVIES LENDING LIBRARY. Extensive and up-to-date repertoire. No repeats. Mons. and Thurs., 10 o'clock to 1, or app. 88, Notting Hill-gate.

WANTED, Musicians, all instruments, seeking engagement, should register with the UNIVERSAL ORCHESTRAL BUREAU, 22, Gt. St. Andrew-street, Shaftesbury-ave., S.W.2.

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WANTED, Engagement by MISS IVY GORDON, Musical Directress (Pianiste), fully exper., Hotel, Café, Cinema; 3½ years Queen's Hotel, Eastbourne; just concluded 12 months Oatlands Park Hotel, Weybridge; excel. refs.; exten. library; own Trio if desired. Add., 2, Wardo-avenue, Fulham, S.W.6.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, Engagement by MUSICAL DIRECTOR, First-class Orchestral and Solo Violinist, Box 657, "The Era."

WANTED, Engagement by Musical Director, Piano or Baton, position in Cinema; can supply first-class Orchestra. Box 647, "The Era."

WANTED Known, Musical Director (Pianiste) desires change; present post 3 years; up-to-date library; pictures fitted. Box 653, "The Era."

WANTED Known, young, smart, energetic Conductor is open to accept first-class engagement; any business; programmes minutely fitted with best and latest music; Baton or brilliant Solo Violinist-Conductor. Only first-class engagement entertained. MUSICAL DIRECTOR, 187, Northumberland-road, Southampton.

WANTED, engagement by exp. Rep. (lady); London or seaside; would deputise. 75, Summerley-street, Earlsfield, S.W.18.

WANTED, Position as Rep.; 9 months' experience. VIOLINIST, 6, Wyndham-crescent, Tufnell Park, N.19.

WANTED, Engagement by experienced Rep.; small salary for permanency. J. FERRARA, address, 83, Holloway-rd., Highbury, N.7.

WANTED, engt., known Violiniste-Leader and Pianist (two), or Trio (Violin, Piano, and 'Cello); fully experienced hotel, restaurant, cinema; at liberty May 15, after successful season at Royal Hotel, Ventnor; any distance; large library, over 2,000. Reasonable terms to HAMILTON, Royal Hotel, Ventnor, I.O.W.

WANTED, engagement by Violinist and Leader (lady); cinema or café; large library; any distance for comfortable permanency; Press notices, &c. VIOLINISTE, 36, St. Julians Friars, Shrewsbury.

WANTED Known, young Leader Solo Violiniste, absolutely first-class and very experienced; also Rep., open to accept engagement in Cinema, Hotel, or Café work. Box 659, "The Era."

WANTED, Seaside Engagement by lady Violiniste Rep.; experienced; small salary for change; at present London café. Box 648, "The Era."

WANTED Known, first-class Leader and Solo Violinist disengaged; seaside or country; excellent references. Apply, VIOLINIST, Rosebrook, Orwell-road, Clacton-on-Sea.

WANTED, by experienced Violiniste-Repet. (lady), cinema engagement; would deputise. Box 645, "The Era."

WANTED Known, Leader Violiniste at lib. Exp. any bus.; library; will dep.; with or without own orchestra. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, engagement, Leader-Violiniste (lady), under Pianist-Director; thoroughly experienced cinema work; good tone and style; London only. Box 458, "The Era."

WANTED, engt. by Leader-Violiniste; Continental trained; small library; keen musician; café preferred, not essential; any distance; would deputise. "Catherines," Alexandra-road, Heathfield, near Eastbourne, Sussex.

WANTED, by Violinist-Leader or Rept. (lady); any business; excellent refs. 4, Terminus-road, Bexhill-on-Sea.

WANTED, hotel engagement by Violiniste-Leader (L.R.A.M.) and Pianiste; or Trio; fully experienced; good music. Box 593 "The Era."

WANTED, Engagement by VIOLINIST, FIRST-CLASS LEADER.
West-End experience.
Box 658, "The Era."

WANTED Known, experienced Leader-Violinist, free after 26th inst.; pictures speciality; good library; own pianist if required; London only. 22, Clapton-common, E.5.

WANTED, Engt. by Leader-Violinist in Cinema, with large up-to-date library; London or Prov. M.D., 23, Newrd., Brentwood, Essex.

WANTED, by Violiniste (lady), Seaside Engt.; dance orch. or concert; rept., or second violin. Box 502, "The Era."

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WANTED, by experienced Violiniste, fine soloiste and orchestral player in all lines, re-engagement, permanent or temporary, or summer. VIOLINISTE, c/o Mrs. Hughes, Oak Hall Lodge, Haslemere, Surrey.

WANTED, deputy work by experienced lady Violiniste. A. W., 53, Shenley-road, Camberwell, S.E.5.

WANTED, by Violiniste, Re-engagement; thoroughly experienced café, hotel, and cinema; at liberty May 5. Write, 163, St. Mary's-rd., Sheffield.

WANTED, engagement by Violiniste (lady); disengaged April 26; cinema, hotel, library; London only. 250, Amesbury-avenue, Streatham H.ll, S.W.2.

WANTED, by Violiniste, for change, pictures, café, hotel; £1 10s.; any distance. Box 654, "The Era."

WANTED, Engagement by smart Violinist and Pianist, straight or dance; Violinist doubles on 'Cello for straight work and Banjo for dance. Orchestral library of 3,000 pieces. Opportunity for managers seeking a couple with whom artistic performance is the first consideration. Box 408, "The Era."

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WANTED, by Violinist, aged 22, experienced long or permanent engagement in cinema as Second Violinist or Repet. Wage £2 15s. R. ANDERTON, JUNR., 33, Elswick-avenue, Deane, Bolton, Lancs.

WANTED, engt. by exp. Violinist. Please state terms to VIOLINIST, 8, Gray-street, Loughborough, Leicester.

WANTED, engt. by exp. Violinist. Please state terms and if matinées. VIOLINIST, 74 King and Queen-street, Walworth, S.E.17.

WANTED, Engagement by exp. Violinist (strong tone); any bus.; deputising preferred. DAN DEACON, 49, St. John's-rd., Clapham Junction.

WANTED, summer engagement by Violin or Viola; M.U. terms; 35, CARSWELL, c/o 11, Hogshaw-villas, Lightwood-road, Buxton.

WANTED, by exp. Violinist, Engt. in cinema near London; lead or rep. VICTOR BERNHARDT, 49, Aldebert-terrace, Stockwell.

WANTED Known, Solo Trumpet disengaged; exp. all lines (excel. refs.); good tone; straight or jazz; not afraid of work. ALLEN, late Royals, 4, King's-road, Woking, Surrey.

WANTED, engagement as Cornet; at lib. May 5; any bus.ness; anywhere. REUBEN BARBER, Opera House, Perth.

WANTED, engt. by exp. solo Cornet; any bus. Wire or write, G. WRIGHT, County Theatre, Bangor, N. Wales.

WANTED, Engagement by Solo Cornet; thor. exp.; would deputise; any business. F. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

WANTED Known, J. HARLAND, Cornet, requires engagement; audition and references if required. 119, Victoria Dock-rd., London, E.10.

WANTED, Engagement by Clarinet, any business; season or perm.; excel. refs. LITTLER, 131, Burlington-st., Ashton-under-Lyne.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N.8.

WANTED, by Double Bass, summer engagement, deputising, or permanency; theatre closed April 19; exper. any bus.; best of refs. BASSO, M.U., 1, Erasmus-terrace, Collyhurst-rd., Manchester.

WANTED, engagement by Double Bass; good. H. JONES, 35, College-place, Camden Town, N.W.1.

WANTED Known, first-class Bass, at liberty; late Municipal Orchestra, Brighton; 5 years' cinemas; any business. E. NICHOLLS 38, Chestnut-walk, Worcester.

WANTED, ENGAGEMENT BY ARTHUR QUESTED GAITLEY, LATE PRINCIPAL BASS, SCOTTISH ORCHESTRA; FOUR YEARS' PRINCIPAL BASS, BRIGHTON MUNICIPAL ORCHESTRA, ETC.; EXCELLENT REFERENCES; AGE 40. 9, TEMPLE-STREET, BRIGHTON.

WANTED, Engagement, exp. Double Bass; any business; anywhere; your terms. BASSO, 6, Narcissus-rd., West Hampstead.

WANTED, ENGT. BY EXP. D. BASS; ANY BUS.; AT LIB. MAY 6. TERMS, ETC., BASS, EMPIRE THEATRE, LONGTON, STAFFS.

WANTED, Engt. by first-class D. Bass, at once; any business; distance no object. R. M. BALL, 29, Churchroad, U. Norwood, S.E.19.

WANTED Known first-class Bassoon, at liberty; double 'Cello; season or permanent; highest class refs. L. MOORE, 41, Howard-park, Cleckheaton, Yorkshire.

WANTED, Engagement by experienced and reliable Trombone; ex. all bus. Apply, TROMBONE, 544, High-rd., Chiswick.

WANTED, engt. by first-class, reliable Trombone; season or perm.; any bus. FAWCETT, 9, Foyle-street, Sunderland.

WANTED, Deputising engagements in or around town, by C Melody and B flat sop. Sax., doubling on Banjo and Piano. 149, High-road, Woodford Green.

WANTED, Engt. by smart, young E flat alto Saxophonist, doubling Oboe and Clarinet; seaside preferred. Box 462, "The Era."

WANTED Known, capable Sax., Alto and Sop., free; terms for London very reasonable; would deputise; audition any time; transpose. Box 662, "The Era."

WANTED, by good E flat Sax., Engagements, evening or perm. 'Phone: Padd. 4682. F. YARROW, 41, Westbourne-terr. North, Royal Oak, W.2.

WANTED Known, JACK GRAHAME, Saxophonist (sop., alto, and tenor), doubling oboe, concludes his engagement at the Royal Bath Hotel May 3. Offers (town preferred) to 210, Old Christchurch-road, Bournemouth.

WANTED, engt. by Saxophone. Good tone and execution; wide exper.ence; read anything; Oboe and Violin. BONELLI, Palais, Widnes, Lancs.

WANTED, engt. by 'Celliste; thor. exper.; any bus.; excel. refs. C/o Mrs. Needham, 17, Randall-street, Highfields, Sheffield.

WANTED, by 'Celliste, thoroughly experienced, engagement in café, hotel, or evening cinema; London or seaside. 'CELLISTE, 25, Bournevale-road, Streatham, S.W.

WANTED, engt. by experienced solo and orchestral 'Celliste, in London; hotel or cinema. ELSIE PACKMAN, 94, Robinson-road, S.W.17. Wimbledon 1447.

WANTED, Deputy Work by Lady 'Celliste; London or suburbs. 'CELLISTE, 39, Marville-road, Fulham, S.W.6.

WANTED, Engagement by 'Cellist (experienced). 'CELLIST, 130, Belsize-road, Hampstead, N.W.6.

WANTED, Engagement by first-class 'Cellist, doubling E flat Alto Sax.; young, smart; season or permanent. Box 660, "The Era."

WANTED, Engagement by 'Cellist; good tone; select library. 48, Trinity-square, S.E.

WANTED, engagement by good 'Cellist; any bus. 48a, Uverdale-road, Chelsea, S.W.

WANTED, Engagement by 'Cello (gent.); town or country. 'CELLO, 69, Farmer's-road, Kennington Park, S.E.5.

WANTED, engagements, lady Oboe and Saxophone, soloist. Address, E. M. L., 204 Beechcroft-road, Wandsworth Common, S.W.17.

WANTED Known, first-class Oboeist (either pitch); dis.; reliable, exp. all lines; Palace, Salford, references. ALBERT BARRETT, 81, Goodwin-st., Hull.

WANTED Known thoroughly reliable Oboeist at liberty shortly; open for perm. or season; good refs.; any business. Box 656, "The Era."

WANTED, Engagement as Organist in cinema; pipe or reed; experienced; London or suburbs; would deputise. E. CRIMP, 16, Lodge-drive, Palmer's Green, N.13.

WANTED, engagement (joint) by first-class Organist, pipe and musted, and brilliant lady orchestral Pianiste. Box 650, "The Era."

WANTED, Engt. by first-class, experienced Orchestral Pianiste-'Celliste. FLORENCE COTTAM, 30, Laverton-road, St. Annes-on-Sea.

WANTED, by young lady Pianiste, thorough and reliable, change in cinema, café, hotel, or theatre; either as Conductress or under first-class Leader; seven years' exp.; orch. library 700 numbers; pictures perfectly fitted; good offers only. Box 634, "The Era."

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Jim ..... William Michael
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The composer of this work, who was present at its initial performance, must have been gratified at the reception accorded it. There is a distinctive charm of tune throughout the work, with much delicate scoring, showing the hand of a great master.

The story tells of poacher Dan and tinker Jim being lost in a wood, on the banks of a stream. They are bewitched by fairies, including Sylvana, a pretty Dryad, and Sabrina, a nymph, who befool them in a woodland revel, and eventually leave them wondering whether the whole affair has not been a remarkable dream.

The four principals, belonging to the British National Opera Company, were excellent in every way, their acting and singing helping greatly to the success of the production, which was so cordially received that Sir Alexander at the close had to bow his acknowledgments.

Messrs. Black Brothers, the new proprietors of the Palace Theatre, Sunderland, reopened that place of amusement on Monday. Since they acquired a few weeks since, it has been thoroughly renovated. It is intended to have continuous performances, commencing at two o'clock in the afternoon, and pictures will be the attractions provided. The opening one is "The Merry-Go-Round." There is a first-class orchestra.

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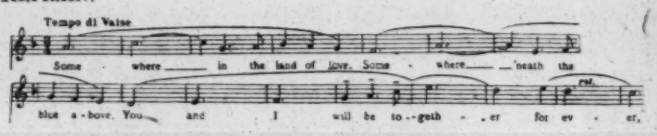

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DAREWSKI MUSIC PUBLISHING CO.

No dance orchestra should be without our two enormous hits, "If I Can't Get the Sweetie I Want" and "Sleep." "If I Can't Get the Sweetie I Want" is proving to be another "Sweet Hortense." The following bands are featuring it, and are unanimous in their praise for it: The Savoy Orpheans and the Savoy Havana, Jack Hylton's Orchestra, Alfredo and his Orchestra, the Canadian Toronto Band, Queen's Roof Orchestra, Midnight Follies' Orchestra, Al Tabor's Orchestra, and all the leading dance bands. "Sleep," a wonderful melody waltz, is the sensation of the dancing world. The above bands are all featuring same, and reports to hand ensure this number a very popular future. Above, in our advertisement, we are quoting special prices for small combinations which leaders should avail themselves of. We are catering for small combinations especially.

Sam G. Ross, of the Rivoli Palais de Danse, Manchester, reports big success with "If I Can't Get the Sweetie," "Sleep," and "Foolish Child." The People's Palace Orchestra are doing big with "Sweetie" and "Sleep." The Canadian Toronto Band informs us of the success of "Sleep," "Sweetie," and "Foolish Child." We are sending out in the course of ten days four big American successes: "Lovey Came Back," "Chili Bom Bom," "Who Did You Fool After All?" and "Nutsey Fagan," and we think these numbers will be worthy of the class which "Sweetie" and "Sleep" top.

Jack Hylton's Orchestra must be praised for the wonderful rendering of "Sleep," which was their opening number on the halls. Leaders who listen in have heard the wonderful rendering of "If I Can't Get the Sweetie I Want" and "Sleep" by the Savoy Orpheans and the Savoy Havana from the Savoy Hotel. Now is the time to make these numbers hits with their own bands. We predict sure success for the bands who perform these numbers. Brighten's Band, of the Coventry-street Corner House, are featuring "Sleep." In the North and in Scotland "Sweetie" is tremendous. The other dance hits which are going well are "Sitting in a Corner," "Foolish Child," "Love," "Indiana Moon," "Choo-Choo Blues," "Nuthin But," "In the Little Red Schoolhouse," and "By the Shalimar." "Dearest, You Tell Her I Stutter," "The Sleepy Hills of Tennessee," and "Teddy Bear Blues" are still big favourites. We have a very good tango which is very popular, "Tango du Rêve." Just a reminder. Don't forget our Orchestral Journal particulars (in our advertisement above.

WHITEHALL MUSIC CO.

"Darlingest" (Francis Deacon and Jack English) continues upon its triumphant course, and has proved to be the quickest number to forge ahead that the firm has ever had. Jack Hylton (who is this week at the Liverpool Olympia) finds this number a real hit. The Midnight Follies Band, too, are playing it frequently at the Metropole Hotel, London. At the Adelphi, Liverpool, Billy Brown and his orchestra find much appreciation. Cowell's Orchestra, at Blanchard's, make it a prominent feature. At the Finsbury Park Palais de Danse last Saturday night, "Darlingest" had to be played no less than four times, and the same experience befell Charles Sinclair and his band at the Cannon Street Hotel on the same night. Howard Aynstey's bands have just taken it up.

In its vocal form, as created by Dorothy Ward, the number is finding great favour, and applications for professional copies are very numerous. Apologies to friends requiring "straight" band parts are being posted. These parts are in hand, and will be sent immediately they are ready.

The same writers' ballad, "Come, When the World is Sleeping" (Florence Smithson), is also moving quickly. Professional copies are ready. Roy Bernard's Oriental dances, "Ispahan" (valse), "Omar" (one-step), and "Zulahan" (fox-trot) are forging ahead. Band parts to "Zulahan" and "Omar" are ready, and will be sent for 1s. 6d. the two. No further free dance-band parts of "Darlingest" can be sent after the end of this month, except to Colonial readers whose applications are in the mail.

RICORDI'S.

Mr. Pierre de Caillaux, the celebrated pianist of the Quadrant Club, was given a copy of "Carmelita," the great song which appears ten times in the score of Pola Negri's new picture, "The Cheat," by Mr. Osborne, of the Shaftesbury Pavilion, who had been so much impressed by the number while the film was showing to packed houses at this theatre, and Mr. de Caillaux pronounced it to be absolutely the best fox-trot of the moment (although he tried it also as a waltz and a tango).

As this number is only issued at present as a song, with the usual song orchestration, musical directors should watch out for interesting developments of this number in the dance line.

KEITH PROWSE.

The Florida Band, under the capable directorship of Sydney Fireman, late of the Piccadilly Hotel, have just opened their season at the Hotel Metropole, Folkestone, where they are specially featuring "Hurdy Gurdy Man," "Parisian Pierrot," and "Nights in the Woods."

The band of the 2nd Argyll and Sutherland Highlanders are enjoying a successful season at the Pavilion and Winter Gardens, Margate. Mr. F. J. Ricketts, the versatile conductor and composer, is adding fresh laurels to his already famous band, and the applause that follows their rendering of "Nights in the Woods," "Last Night on the Back Porch," "Down on the Farm," and other popular K.P. numbers is unprecedented in the annals of this popular band.

Herman Darewski and his "All-British" Band, at the Palais de Danse, Edinburgh, are scoring tremendously with "Down on the Farm" and "Nights in the Woods." This delightful orchestra has a special and unique manner of featuring these numbers.

DUFF, STEWART & CO.

One of the latest admirers of this firm's orchestral winners is Sydney J. Kaplan, the musical director of the London, Shoreditch, who has been featuring both "Melody Maze" and the "wireless" novelty fox-trot "2-LO," and expresses himself as highly delighted with their reception. Mr. Charles Bruske, musical director of the Bedford, is also featuring these numbers, as well as Montague Clayton's successful one-step "Desecration" and Charles Ancliffe's intermezzo "Peacock's Parade." Norman Pearson, of Rochdale, also reports the outstanding success of all four numbers, as does Felix Burns, musical director of the Edinburgh Empire.

Mr. Arthur F. Hawkins, bandmaster of the 5th Battalion East Surrey Regiment, is another enthusiast, as is T. Haydn Boothroyd, of the Palace, Nelson and Sam Ross, of the Rivoli, Manchester. F. A. Kennedy, of Southsea, reports that "2-LO," the first item on his programme last week, was four times recalled. Percy Carter, Newcastle-on-Tyne, Hirst Bradbury, Manchester, and Carlos Ritz, Blackpool, report similar success. Mr. Edward I'Anson, whose fine orchestra is a feature at the Savoy Cinema, Farnworth, is finding "Melody Maze" and "2-LO" among the most enquired-for numbers in his repertoire.

Other reports, taken at random from all parts, are as follows: J. R. Bingley, Prince of Wales' Theatre, Grimsby: "'Melody Maze' a great success"; George Alexander, Dome Cinema, Worthing: "'Melody Maze' a capital selection"; Stan. Harvey, Sheffield: "'Bringing Up Father' and '2-LO' fox-trot sure applause winners"; Geo. H. Walkett, Broadway Cinema, Bootle: "'Melody Maze' and 'Peacock's Parade' really popular items"; Harry Eager, The Palace, Leith: "Playing 'Melody Maze' and '2-LO' by request this week"; C. V. Henry, King's Theatre, Kilmarnock: "'Rose of Youth,' 'Bringing Up Father,' 'Melody Maze,' and '2 LO' biggest successes I have had"; Leon Wood, County Theatre, Bangor: "'Melody Maze'

CECIL LENNOX & CO.

This week at Princes Restaurant, Piccadilly, Princes Toronto Orchestra, under the direction of Hal Swain, are making a special feature of "Just Keep on Dancing" and "How's Bonzo?"—as also are the Corner House Orchestra, under the direction of Mr. and Miss Brighten. At the Strand Corner House, the orchestra, conducted by Mr. Goldy, are playing "Why Does a Chicken Cross the Road?" and "Bonzo" with great success. Jack Hylton and his orchestra continue to score repeatedly with "Bonzo" and "Dancing."

At East Ham Palace, in "Wangles of 1924," Willie Breach and Dorothy Rosvere are singing "Kissing Waltz" to delighted audiences.

Mr. R. Cooper's Dance Orchestra at Cliftonville are causing a riot with "Well, I Am Surprised," "Why Does a Chicken Cross the Road?" and "Just Keep on Dancing."

Artists should call or write for our latest hits. Bands should write for particulars and special offer of our orchestral club.

THEATRICAL GOSSIP.

Shakespeare Celebrations—A Golden Wedding—Summer Pantomime—Death of Duse.

The Birthday Celebration.

The New Shakespeare Company under the direction of W. Bridges Adams began their fifth annual Birthday celebration at the Memorial Theatre, Stratford-upon-Avon, on Easter Monday. The season will, as usual, continue four weeks. The first week's repertoire is as follows: "The Merry Wives of Windsor," "Othello," "King Lear," "The Merchant of Venice," "A Midsummer Night's Dream," "Hamlet," and Sheridan's comedy, "The School for Scandal."

The Birthday play this year is "King Lear." As Shakespeare's Birthday occurs to-day (Wednesday) the mid-week matinée will be given on Thursday of the first week, but after that they will be on Wednesdays. The players include Dorothy Green, Maureen Shaw, Betty Ward, Ethel Carrington, Baliol Holloway, Arthur Phillips, and Eric Maxon.

At the Old Vic

Favourite scenes from Shakespeare's plays will fill the bill at the Old Vic. on Shakespeare's birthday, to-day. Besides the members of the present company, several old friends have promised to make special appearances, among them being Ben Greet, Andrew Leigh, Ernest Milton, Sybil and Russell Thorndike, and Esther Whitehouse. The Jewish actor, Maurice Swartz, will pay a first visit to the Old Vic., playing Shylock in a scene from "The Merchant of Venice," and Arthur Bourchier will read a poem specially composed for the occasion by Gordon Bottomley.

The Opera.

"Cavalleria Rusticana" and "Pagliacci" have been chosen for the operas during Easter week, and will be given on Thursday and Saturday evenings.

The Summer "Aladdin."

The principals in Mr. Francis Laidler's summer pantomime, which is to be presented at the Theatre Royal, Leeds, on June 1, will include Miss Renee Reel as Aladdin, who is at the moment adding to her laurels in "Our Liz," Miss Kitty Prince, Miss Edna Prince, Mr. Albert Felino, Mr. Ben Obo, Mr. Hal Bert, and Mr. J. H. Wakefield.

"The Conquering Hero."

Reandean are taking over "The Conquering Hero" from Butt and Dean, and will stage it at the St. Martin's on Monday next.

"The Great Adventure."

Mr. Arnold Bennett's successful play, "The Great Adventure," which did so well at the Kingsway Theatre before the war, will be "revived" at the Haymarket Theatre when "Havoc" ends its run at that venue. Miss Hilda Trevelyan will play the part created by Miss Wish Wynne, and Mr. Leslie Faber that formerly played by Mr. Henry Ainley.

Prolific Producer.

Mr. Dion Titheradge is responsible for the production of three pieces in the West End: "Puppets," at the Vaudeville; "Cartoons," at the Criterion; and "Polly Preferred," at the Royalty. Miss Ellen Terry, Mr. John Barrymore (the famous American actor), Lady Alexandra Curzon, Miss Viola Tree, and Miss Alice Joyce, the film star, are among the celebrities who have recently seen "Polly Preferred."

B. A. Meyer's Activities.

Mr. B. A. Meyer, who has just launched "Cartoons" at the Criterion, has acquired the rights of Laurence Irving's successful version of "Typhoon," and hopes to secure Mr. Sessue Hayakawa for the leading rôle. Mr. Meyer's company in "The Dare-Devil," with Mr. George Mozart in the title-rôle, is now making its first appearance at the Playhouse, Cardiff.

New Revue for the Queen's.

"The Forest," which made its first appearance at the St. Martin's about six weeks ago, is to be withdrawn on Saturday, and its successor will be "The Conquering Hero," transferred from the Queen's Theatre. At the Queen's Miss Lee White and Mr. Clay Smith will produce their long-promised new revue.

Death of a Great Tragedienne.

Signora Eleonora Duse, the great Italian tragedienne, whose fame was world wide, died in Pittsburg from pneumonia on Monday, at the age of 64. Her last appearance in London was some twelve months ago, when after an absence of 17 years she appeared at the New Oxford Theatre in two Ibsen plays. Born in 1859, Duse appeared on the stage at the age of four as the child Collette in "Les Miserables." At 14 she played Juliet, and at 20, through the absence of the leading lady, achieved fame in a night in a production of Zola's "Therese Raquin," in Turin.

She made a speciality of Ibsen characters, Hedda Gabler, Nora, and others, adding to her repertoire "The Second Mrs. Tanqueray," "La Gioconda," which was specially written for her by Gabrielle d'Annunzio, "Francesca da Rimini," and "La Dame aux Camelias," all of which she played in Italian. In Florence, Rome and Milan she was soon hailed as a superb genius, and her fame spread throughout Germany, Russia and America.

A Golden Wedding.

Mr. and Mrs. Fred Bowyer will be the recipients of many congratulations to-day (Wednesday), when they celebrate their golden wedding. Mr. Bowyer, who was the pioneer of the big dramatic sketch in the music halls, is the author of "The New Barmaid," "Claude Duval," "The Windmill Man," and other plays. He will be remembered also as having written many successful songs for Herbert Campbell, Dan Leno, and Arthur Roberts, among his most popular numbers being "Up I Came With My Little Lot," "Sister Mary Jane's Top Note," "Little Bit of Sugar for the Bird," and "Across the Bridge."

Miss Coleridge-Taylor Married.

Miss Gwendolen Coleridge-Taylor, daughter of the composer, Samuel Coleridge-Taylor, was married at Croydon on Saturday to Mr. H. C. Dashwood, of St. John's Wood. Croydon Parish Church was crowded, and while the guests and congregation were assembling music from "Hiawatha" was played on the organ by the bride's cousin, Mr. W. Walmisley.

Death of Lady Burnand.

Lady Burnand, widow of the late Sir Francis Burnand, who died at Ramsgate on Saturday, aged 78, at one time was professionally known as Miss Rosina Ranoe. She appeared in Robert Soutar's pantomime, "Puss in Boots," at Brighton, and subsequently played principal boy in "Dick Whittington." In 1864 she made a success in the title rôle of "Ixion." Practically her last stage appearance was in "William Tell" in 1870.

Variorum.

Miss Ethel Irving has this week started a six months' tour of "Mrs. Dane's Defence," "La Locandiera," and other plays, with Mr. Harold V. Neilson as manager and director.—A farce by Brandon Fleming, entitled "In and Out," is to be produced at the Everyman Theatre to-night.—The "Co-Optimists" are doing big business at Golders Green this week, and return to the West End in August.—Miss Ida Molesworth will present an American play called "The White Cargo" at the Playhouse towards the end of next month.—"Hamlet" (in full) will be presented at the Old Vic. on Saturday afternoon.

Lena Ashwell Players.

The Lena Ashwell Players return to the Theatre Royal, Bath, for their fourth repertoire season early in June, and, as present arranged, will stay for five weeks.

A Popular Manager.

Mr. Arthur Pearse, the popular secretary-manager of the Theatre Royal, Torquay, took his annual benefit on Saturday last, when a company of local amateurs produced "Come Into the Kitchen." In an interval, there were loud calls for Mr. Pearse, who expressed his thanks for such excellent patronage, and assured the public that he was always anxious to study their wishes.

Play Reading in a Chapel.

In place of a religious service on Good Friday evening, at Argyle Chapel, Bath, the minister, the Rev. J. C. Harris, gave a reading of John Masefield's play in verse, "Good Friday." There was a large attendance, and the Rev. Harris' reading of the play was keenly enjoyed.

A New Combination.

When "Far Above Rubies" ends at the Comedy Theatre, Messrs. J. E. Vedrenne and Jose Levy will produce a new play by an ex-M.P., Mr. Eliot Crawshay Williams.

Newcomers at Daly's.

Two changes occur in the cast of "Madame Pompadour" at Daly's to-day. Miss Cecilia Cavendish, daughter of Miss Isabel Jay, takes up the rôle of Madeleine, and Miss Eve Grey, an Australian actress, the part of Mariette.

Tea-time Comedy.

Mr. Archibald de Bear, who is personally supervising the rehearsals of the "Five O'Clock Follies," who make their first appearance at Princes' Restaurant in Piccadilly on Friday afternoon, tells us that Miss Ethel M. Dell is being immortalised in this entertainment with appropriate effects, and that Soho is being exploited in "Onion Pickling Time," these comedy conceptions being the two contributions to the show by the well-known humorous writer, Mr. Ashley Sterne.

Not a Cabaret Show.

Mr. de Bear wishes to emphasize the fact that this tea-time entertainment is not a cabaret, but a pierrot show. The company engaged for the "Five o'Clock Follies" include Miss Doris Patston, Miss Bibi Delabere, Miss Vesta Sylva, Mr. Ewart Scott, Mr. Bobbie Howes, Mr. Arthur Denton, and Mr. H. B. Hedley, who was one of the "Co-Optimists." The authors are Messrs. William Pollock and Archibald de Bear, and the music is by a new composer, Mr. Reginald Edwards, with additional numbers by Mr. Hedley and Mr. A. Emmett Adams. Mr. Clifford Pember, who has designed the setting, has also designed a male pierrot costume, based on the original Italian model.

"The Other Mr. Gibbs."

Mr. Bannister Howard's new farcical comedy, "The Other Mr. Gibbs," written by Messrs. Will Evans and Guy Reeve, is to make a short provincial tour prior to its presentation in the West End. In the cast are Miss Mary Brough, Miss Pollie Emery, Mr. George Barrett, Mr. Eric Lewis and Mr. Robert Hale.

Repertory Players.

The Repertory Players have decided to postpone their production of Henry Lussac's farcical comedy, "A Marriage of Inconvenience," till May 11, owing to the Easter holiday interval.

Chelsea Art Theatre.

"Two Roses" will be produced on Tuesday next for a fortnight's run at the Chelsea Art Theatre, Upper Manor-street, by the Chelsea Repertory Company. The cast includes: Elsie Pain, Madeleine Elliott, Hilda Iliff, Lillian Grant, Claire Dyer, Alex. Robbins, Dudley Arthur, Clayton Grey, Martin Barton, Lawrence Duff, and Norman Macdonald as Digby Grant.

Urban Club Shakespeare Celebration.

The 65th annual celebration of Shakespeare's birthday will be held this evening (Wednesday) at Anderton's Hotel, Fleet-street. The chair will be taken by Mr. Paget Bowman, the subject of whose address will be "Shakespeare and Music." The guests will include Mr. H. Plunket-Greene and Mr. Roger Quilter, and an appropriate programme of music has been arranged.

BIRTHDAYS OF THE WEEK.

Cyril Maude—Thursday, April 24.
Jack Hulbert—Thursday, April 24.
Hutin Britton—Thursday, April 24.
Violet Ellicott—Thursday, April 24.
Leslie Glenroy—Thursday, April 24.
George Lashwood—Friday, April 25.
Harry Grattan—Friday, April 25.
E. Griffies—Saturday, April 26.
Lennox Pawle—Sunday, April 27.
E. W. Garden—Sunday, April 27.
George Leyton—Monday, April 28.
Gabrielle Ray—Monday, April 28.
Sable Fern—Monday, April 28.
Marjorie Maude—Tuesday, April 29.
Tom Costello—Wednesday, April 30.

"THE MAN IN THE WHEEL CHAIR."

At Eastbourne.

A crowded house gave a hearty welcome on Easter Monday at the Devonshire Park Theatre, Eastbourne, to the new comedy-drama by Allene Tupper Wilkes, entitled "The Man in the Wheel Chair," which was presented by Aubrey Smith and Martin Sabine.

To call this a crook play is to do it less than justice. It is written with a wit and sense of characterisation which lifts it far above the level of the usual thriller, of which America sends us so many. None-the-less it contains all the elements of the crook play, priceless jewels, mysterious murders, robbery, bungling, and ineffective detectives. During a life of adventure abroad Edwin Latter had discovered an Egyptian tomb full of priceless treasures. He is prevented from personally profiting by this owing to an accident which leaves him a cripple, confined to a wheel chair. His partner, Carruthers, however, is still pursuing investigations out there on the spot at the opening of the play. Mrs. Carruthers, a neighbour of the Latters in the country, brings him late at night a parcel she has received from her husband. This proves to contain a jewelled cap of priceless value. Her appearance at such an hour causes Latter's young wife to entertain unwarranted suspicions of Mrs. Carruthers, and a painful scene between the three brings the first act to a close. Next morning it transpires that Mrs. Carruthers has been murdered during the night in her own house. From now onwards the play is a succession of thrills. The same scene is used throughout the four acts, and during the last three the action is continuous. By this device is secured that essential for plays of this kind, namely, speed. The interest from now on is cumulative. No clue is given which is satisfactory, and the audience is kept guessing all the time until a powerful fourth act clears up the mystery in an unexpected manner. Mr. C. Aubrey Smith as the crippled man of action is an impressive figure, and he dominates the whole play. Miss Mary Odette gave a beautiful and moving study of the young wife, and in an exceedingly difficult part played with rare emotional intensity. That accomplished actor, Nigel Bruce, had a great success as the faithful manservant, while Miss Olga Slade, as his fiancée, had a good share of the evening's laughter. Mr. Matthew Boulton as the detective, gave a clever study of a harrassed man. Miss Sylvia Aubrey Smith was natural and convincing as a rebellious but loving daughter, and the other parts were in the safe hands of Reginald Gosse, Reginald Dance, Roy Travers, and Joseph French.

PREMIERES OF THE WEEK.

"OUR NELL."

At the Gaiety.

Musical Play, by Louis N. Parker and Reginald Arkell, Music by Harold Fraser-Simson and Ivor Novello, Lyrics by Harry Graham, Produced at the Gaiety on April 16.

Charles II	Arthur Wontner
Tom Miles	Robert Michaelis
Jericho Mardyke	Walter Passmore
Timothy	Miles Malleson
Duke of Buckingham	Kinsgley Lark
Old Soldier	Reginald Bach
Earl of Rochester	Sanders Warren
William	Edward D'Arcy
de Croissy	Walter Lindsay
Irish Dancer	Espinosa
Prudence Mardyke	Amy Augarde
Mary	Faith Bevan
Louise de Kerouailles	Muriel Pope
Rose	Barbara Deane
Daisy	Kathleen D'Arcy
Nell Gwynne	José Collins

How musical comedy writers must laugh in their sleeves at the chorus of critical condemnation that follows every new production. Perhaps they even go so far as to say, sotto voce, "Go, teach your grandmother!" The latest Gaiety piece is blamed on the score of a character that does not fit what we know of the orange-girl and King's mistress, Nelly Gwynne; of modernisms in the dialogue on the one hand, of want of wit on the other; of music that is not "of the period." Do not, then, Messrs. Louis N. Parker and Reginald Arkell, Harold Fraser-Simson and Ivor Novello, know what they are about? After witnessing first-night enthusiasm, one judges they do. They had to build round a great popular favourite, Miss José Collins. Did they call their play, as they might have done, "Nell Gwynne"? No, they called it "Our Nell." Miss Collins, by any other name, is still, and will be ever, "ours." Certain things are expected from our José Collins, and all our authors and composers had to do was to give her the chance to fill the bill. They could hardly depart so far from history as to marry their Nell to Charles, but somehow she had to be given such moral gloss as to enable her to "shine fair in every situation," so that with propriety she might be taken to the bosoms of that section of the great British public which goes to the Gaiety. Therefore, blushing in maidenly hesitation, this Nell keeps Charles pleading on the wrong side of the garden wall of the house in the Mall for quite a while; and when later her Royal lover trounces her for a supposed infidelity with a tame poet (whose verses, in the fashion of the day, it must be admitted gave colour to suspicion), does she answer back even a word after her orange-girl kind? She does not. But, like a broken blossom, faints gently away on the floor. In short, Miss Collins is provided with her scene of sentiment, her scene of emotion, her pathetic scene. She also has her gay scenes, her saucy, hoydenish scenes, her scenes of triumph over haughty, aristocratic rivals. And in each act she has songs with high pianissimo notes that bring down the house.

The most "touching" scene of all is saved for the last. It is a masterstroke. For it depicts Our Nell as refusing any benefits whatsoever for herself, and begging Charles, instead, to found the Chelsea Hospital for old soldiers. The whitewashing process is complete. Altogether, this is a great part, or, rather, play, for Miss Collins. She makes the most of every moment of it, and sings better than ever.

The other characters frame the picture. That is what they are there for. Mr. Arthur Wontner, who looked and moved with an elegance that Charles himself would have approved of in himself, has but one "big" moment. He is called upon to carry off an astonishing declaration that his honour had been given into Nell's keeping, and this he does, marvellously enough, without appearing ridiculous. Buckingham (Mr. Kingsley Lark—we should have liked a song from him) and Rochester (Mr. Sanders Warren) are but lay-figures. Of Louise de Kerouailles (who is shown as mixed up in a French plot to lure Charles from the straight, patriotic path), as played, with an air, by Miss Muriel Pope, we should have liked to see more. Mr. Robert Michaelis sings musically as the poet, Tom Miles, and Miss Faith Bevan is a charming figure as his sweetheart, Mary. Mr. Reginald Bach, given a chance to act as a veteran of Marston Moor, seizes it, and makes his five minutes a high light in the play. Miss Amy Augarde gives one of her competent sketches of sharp-tongued femininity in one of the comedy parts, and Mr. Walter Passmore and Mr. Miles Malleson bear the burden of the others. Of both these excellent comedians it may be said that it is not exactly what they say that matters—or they would come badly off in this instance—but the way they say it.

It is possible that Ivor Novello's patriotic song, "Our England," and sentimental "Land Of Might-have-been" will prove the most popular, although several of Mr. Fraser-Simson's numbers better deserve popularity. "To My Lady" is said to be an old English air arranged. One suspects Mr. Fraser-Simson of having written it himself. That he is quite capable of inventing such charming music, he shows in the quintette, "Good-night," the trio, "Pretty Kitty Clive," the gavotte, and many other things.

(Continued at foot of next col.)

"CARTOONS."

At the Criterion.

Revue, by Harold Simpson, Morris Harvey and Tom Webster, with Lyrics by Harold Simpson and Music by Nat D. Ayer. Produced at the Criterion Theatre by B. A. Meyer on Saturday, April 19.

A "Tom Webster" revue called "Cartoons" held the promise of being witty, sporting and amusing, but the production on the first night needs a deal of "gingering up" before the show can be called a success. There are some very dull patches, and a good deal more can be made of the material of most of the scenes. One or two of the sketches are spoiled in their effect by ending lamely; the climax seems to fade away, when a few touches in the writing and the playing would have made them into really witty playlets.

At the moment the two best items in "Cartoons" are "When Prohibition Came to Texas" and "Fair's Fair." The former is a contrast between the rough old times when the tales are of turning a bank into a mortuary, shooting the sheriff and holding five aces, and the sweet, idyllic present with the "boys" at tea and rejoicing over a mild game of shove-halfpenny. This is most amusingly written and excellently played by Mr. Morris Harvey, Mr. Reginald Sharland, Mr. Harry Winton, Mr. Frank Hector, Mr. Stafford Hilliard, and Mr. Ellis Holland. "Fair's Fair" is written round a bright idea, and the last line is a witty surprise. It is sparklingly played by Miss Cicely Debenham, Miss Marion Peake, Mr. Ellis Holland, and Mr. Reginald Sharland.

"Ye Ancient British Cabaret," with the Midnight Fossils and the earliest mannequin parade on record, makes a good finishing scene for the first half of the programme, and the great racing drama, "Four to One," gives Mr. Morris Harvey some excellent opportunities as a character actor. "The Sage Way" is well played and has some witty lines, and another good idea is exploited when Mr. Tittle-Tattler and Mrs. What-a-Sketch introduce a series of pictures of celebrities at work and play.

On the spectacular side there are a Mah Jongg ballet, which is beautifully dressed, and an exhibition of striking gowns in the "Twilight Rose" number. Miss Greta Fayne and Miss Cicely Debenham, dressed as dolls, have a good duet called "Pull up Your Socks, Mary!" and Mr. Reginald Sharland's song, "When the Birds go South," is another good opportunity for the chorus of pretty girls, which, incidentally, is one of the outstanding things in the revue.

The Tom Webster contributions at the moment seem to be confined to a cinematograph representation of the call-boy summoning the principals and "The Wembley Stakes," with some of the famous cartoonist's well-known "horses" competing, unless he supplied the early scene, "A Meeting of the Anti-Cartoonist League," which needs working up.

Most of the clever artists have already been mentioned, but Miss Phyllis Harding's contributions also deserve praise, for she sings delightfully and acts well in several sketches.

"TO-NIGHT'S THE NIGHT."

Revived at the Winter Garden.

There were scenes of great enthusiasm at the Winter Garden Theatre on Monday night when the old Gaiety success, "To-night's the Night," with Mr. Paul A. Ruben's gay and tuneful music, was revived. For humour, lightheartedness and charm its like has not been seen on the musical comedy stage for some time, and Mr. George Grossmith's production leaves nothing to be desired. There are one or two new songs, the best being "Goo-Goo," with music by Mr. Max Darewski, which was amusingly rendered by Mr. Grossmith, with Mr. Leslie Henson as an eccentric dancing partner. Mr. Henson has rarely been funnier than he is in this revival, and the house rocked with laughter all the time he was on the stage. He gets a great deal of comic business into the "Round the Corner" number, in which he is excellently supported by Miss Heather Thatcher (who is very amusing throughout the show) and Mr. Albert Bronett, who plays the volatile tango teacher. Miss Adrienne Brune sings delightfully and acts very prettily as the ingenuous June, and Miss Ethel Baird looks charming as Mrs. Carraway. There is also good support from Mr. Basil Foster, Mr. Harry Hilliard and Miss Stella St. Audrie, and Mr. Roy Byford makes a most amusing figure as the amorous Mr. Lovitt-Lovitt.

(Continued from preceding col.)

The play is, of course, lavishly mounted. In the matter of the dresses, the audience did show discrimination. The shes among them said: "How sweet she looks," when Miss Collins appeared in the blue silk. But not when they saw her in the petunia-coloured velvet.

The dances, jolly English ones, are the inventions of Espinosa, who performs a most enlivening jig in the dressing-room scene. Mr. Merlin Morgan conducts with his wonted skill, and the orchestra's playing is all that it should be. Mr. Arthur Bourchier is the producer of the play, and Mr. Robert Evett oversees all as director-in-chief.

"HER MARKET PRICE."

At the Lyceum.

Play, by Frances Nordstrom. Produced by Walter and Fredk. Melville, at the Lyceum Theatre, on Thursday, April 17.

Vere Hamilton	Mr. Lauderdale Maitland
Anthony Davis	Mr. Peter Upcher
Richard Brooks	Mr. Ivan Samson
Harvey Durant	Mr. D. A. Clarke-Smith
Nancy Durant	Miss Jessie Winter
Kitty Maynard	Miss Buena Bent
Evans	Mr. Richard Fonting
Bernice Hamilton	Miss Phyllis Relph
Claudia Barton	Miss Violet Graham
Policeman Garry	Mr. Grenville Darling
Policeman Murphy	Mr. E. Seymour
Inspector Nolan	Mr. Kenneth Carlisle
Adams	Mr. Harry Hartley
Sawyer	Mr. Charles Moore

A deal of the first part of "Her Market Price" was rather dull, although the third act was all that could be desired in the way of rapid movement, not to say sensationalism. If the early scenes were strengthened and acted a little more briskly, Miss Frances Nordstrom's play could be made into a first-rate drama. For it has a good story to tell, and there is an interest in it that is not purely sensational, with occasional flashes of wit in the dialogue that are not often found in plays of this calibre.

Nancy Durant is the young and attractive widow of a stockbroker who commits suicide in the first scene, after having entrusted the care of his wife to his three friends, Vere Hamilton (a millionaire and the villain of the piece), Anthony Davis (a young lawyer), and Richard Brooks (a man of society, in love with Hamilton's wife). Unknown to her, they raise a fund of forty thousand dollars between them, and she goes abroad and spends it, under the impression it has been left out of her husband's estate. On her return Hamilton gives her a post as typist in his office, although she cannot type, and, being in love with her, he tries to buy out his friends' shares in the Durant stock, as he calls it. There is no difficulty about Brooks' investment when he is discovered with Hamilton's wife, and it is the price he pays for not being named as co-respondent. Davis is not so easy to deal with, for he is in love with Nancy and is trying to rescue from the nefarious clutches of the specious Hamilton, but things become simplified when Davis starts speculating on the Exchange, and also gets into serious difficulties. His share also looked like going over to the enemy if Mrs. Hamilton had not taken matters in her own hands. To prevent a divorce action against herself, she had agreed to help her husband in his attempt to compromise Nancy, who is to be invited to a hotel, ostensibly to meet a friend, but really that she can be discovered there in a private room with Hamilton. Mrs. Hamilton, in a previous interview, is rendered powerless by Nancy's innocence and kindness, and when it comes to the point kills her husband, leaving Nancy free to marry Davis.

The play is exceedingly well acted. Mr. Lauderdale Maitland's performance as Hamilton was a clever study of the swaggering, vulgar, money-making, very specious type of villain—the strong, overbearing creature who is familiar in these pieces. It was quite a tribute to him that the gallery hissed vociferously towards the end of the play. Miss Jessie Winter acted excellently as Nancy Durant, and she made us realise again what a fine-speaking voice she has. Very much in the spirit of the play was Miss Phyllis Relph, who played Mrs. Hamilton, and Mr. Ivan Samson bore himself well as Brooks. If Mr. Peter Upcher's hero was not exactly in the Lyceum tradition, it was the fault of the writing of the part, for he did all that was possible with the character. An amorous typist was vigorously handled by Miss Buena Bent, who was very popular with the house on the first night, and Mr. Kenneth Carlisle gave a firm, clear-cut piece of acting as a police inspector in the last act. Mr. D. A. Clarke-Smith had a few minutes' opportunity in the opening scene to show what a good actor he is, and there was good support from Miss Violet Graham and Mr. Richard Fonting.

"THE DAREDEVIL."

At Cardiff.

"The Daredevil" is now put forward as a musical farce. The Playhouse, Cardiff, saw its altered style on Saturday evening last, when the first performance in its new rôle took place. Mr George Mozart is the Daredevil, impersonating a "simple" country lad who knew more about London life than his doting and trustful mother imagined. Mr. Mozart makes the most of his opportunities, and keeps the fun at a high level. Miss Ann Mozart is entrusted with the part of the "heroine," and submits a very creditable performance. She has a good voice, and renders several numbers in excellent style. The same may be said of Mr. John Coast, who plays opposite her as Gordon Bright, and who gains applause for a couple of well-sung songs. Mr. Cecil Clayton has a prominent part to portray as Alexander Wilson; Miss Henrietta Cavendish is good in her rendition of Mrs. Bollington-Todd; while others who deserve mention are Mr. Frank Adair as Major Shotter, Mr. Arthur Pitt as Walker-Farr, Miss Christine Jenson as Ann Pym, Mr. Harley Merica as Krashoff, Miss Vere Gerald as Amelia Bright, and Renee and Kitty Listar as the Sisters Sorbo. Mr. B. A. Meyer is the producer, the author being Mr. Austin Melford, the music being by Mr. J. Hillyer.

THE REALM OF MUSIC.

MR. REINHOLD GERHARDT.

An interesting first appearance, at Æolian Hall, was that of Mr. Reinhold Gerhardt, brother of the distinguished lieder singer, Miss Elena Gerhardt. As might be expected—for these things do run in families—Mr. Gerhardt has a sensitive musical intelligence and the instinct in the management of the voice that denotes the born singer. His vocal means are not very great: the quality of his bass-baritone is rather dry, and its range is restricted; but he makes more of them than many a singer with twice his natural endowments. His programme included some of the less familiar songs of Hugo Wolf and Schubert, and the five Biblical songs of Dvórak, and his manner of dealing with it put his gifts as interpreter beyond dispute. The Dvórak songs were most expressively sung. The deep feeling thrown into "Wende Dich Zu Mir!" lent the tone added eloquence, and the last, "Ich Nebe Meine Augen Auf," had a moving exaltation. Full effect, too, was given to the strongly contrasted arias out of "Samson." Mr. Harold Craxton accompanied with perfect taste and judgment.

HARVIST ORCHESTRAL SOCIETY.

A new setting of the "Stabat Mater" by Mr. Addison Price was the chief work in the programme of a concert given by the Harvist Orchestral Society and Choir at Caxton Hall. The composer, who has treated the subject with fitting dignity and restraint, knows how to write effectively for voices and for orchestra. The performance had its weaknesses, due not so much to want of ability in players or choir as, apparently, to want of adequate preparation. The difficulties in the way of even an adequate rendering of works of this kind are too often under-estimated by amateurs. It should be said that the performers showed earnestness and a desire to do their best. The fact that they were appearing under an unaccustomed conductorship—Mr. Price taking charge of his work—may account for some shortcomings. In Mr. J. W. Owen the Society have a director who does not scruple to pull them up and start again when the going does not please him, as he did in Byrd's "Fantasia for Strings," treatment which, though it may be thought drastic, was certainly justified by much better playing the second time. There was excellent viola-playing from Mr. Owen, in the second half of the evening, in Max Bruch's version of "Kol Nidrei," and Miss Margaret Morgan played harp solos very well. The soloists in the "Stabat Mater" were Miss Nellie Breare, Miss Freda Ralls, Mr. Paul Costello, and Mr. W. J. Ryder.

THE ENOCH CONCERT.

For their Good Friday afternoon concert at Central Hall Messrs. Enoch secured an undeniable attraction in the shape of the Luton Red Cross Silver Prize Band, the winners of the 1,000-guinea trophy at last year's Crystal Palace contests. They are redoubtable players indeed. At their loudest the volume of sound they put out can only be compared to that of a barrage at its hottest. But their glory does not rest on power alone. They get remarkable effects of sweetness as well as sonority. They did not descend to "popular" stuff. Rimsky-Korsakov's "Scheherezade" and Wagner's "The Flying Dutchman" were worthy of their mettle. The "Scheherezade" was most exciting.

How times are changed! Not many years ago a Good Friday concert had to have a religious complexion. The only song in the programme that would then have been found appropriate to the day was "The Lamb," Sir Landon Ronald's setting of William Blake's lovely little poem. Miss Olga Haley sang this, and another of the "Four Songs of Innocence," with her usual felicity of expression. Miss May Huxley also favoured the same composer. She chose for her first numbers two from the "Pastels" album, "Love is a Sickness" and "Love in the Woods," and was as successful in them as later in May Brahe's "There's a Whisper in the Air" and Stanley Dickson's "Blue Butterflies." Two new songs were introduced: an uncommonly effective one, "The Southdown Shepherd" (John Allwyn), by Mr. Harold Williams, and "I Love the Name of Mary" (Richard Oldham), with a gentle and charming lilting refrain, by Mr. Walter Glynne. The other singers, Miss Sophie Rowlands and Miss Ivy Phillips, were heard in songs by Teresa del Riego and Arthur Meale. Mr. Arthur Alexander's piano solos and Mr. Arthur Meale's organ solos lent variety and decided musical interest to the concert.

MISS RENE MAXWELL.

Miss Rene Maxwell, a young light soprano who was well known here before she left us to tour Australia, gave a recital in Wigmore Hall. She has returned a better artist in almost every way. Her voice, always pure, is fuller, firmer, and more flexible, and her style has matured. Her programme embraced many kinds of music. It ranged from Bach, Mozart, and Scarlatti to Rossini, from German lieder to modern French and English songs. She adapted her vocal means cleverly, and was as successful in the fioriture of "Una voce poco fa" as in the lovely Schubert examples she had chosen, and in Bax's "I Heard a Piper Piping." From an interpretative point of view, Miss Maxwell's singing will be still more acceptable when it reveals evidence of deeper thought and emotion. At present the expression strikes one as being rather superficial. Mr. Edward Iles was a helpful accompanist at the piano.

MISS HANNA GRANFELT.

To many coloratura sopranos a florid song is an exercise in vocal acrobatics and nothing more. Miss Hanna Granfelt, the Finnish singer, at her second recital in Wigmore Hall, showed her cleverness by making a distinct difference in character between her treatment of Chaminade's "L'été" and Dell' Acqua's "Villanelle." In the first the tone was full, weighty, warm; and the brilliance of the runs and trills was tempered by a languorous softness. In Dell' Acqua's famous song all was lightness, airiness, and fragility, and there was fine-drawn spinning of high pianissimo tones which, though they were not always quite in tune, were clear and of beautiful quality. Miss Granfelt again included a group of songs by her compatriots. Sibelino's "Höstkväll," and "Säf, Säf, susa," were among these. And again Mr. O'Connor Morris lent discreet and helpful support at the piano.

MISS SONIA HERMA.

Miss Sonia Herma, at Wigmore Hall, devoted her second recital to German songs. She was at her best in Cornelius's "Brautlieder." In these she conveyed an impression of candour and spontaneity that is not always gained from her singing, and lavished on them all her powers of expression, which are considerable. "Vorabend" was sung with a sort of tremulous ecstasy that was both moving and convincing; "Erwachen" with fervour and great sweetness. And "Am dem lohen Lied" was made to flame with life and passion by the aid of the warm colour of the voice. In "Erfullung," the last, a very beautiful mezza voce was used with notable effect. As before, Miss Herma had the valuable support of Mr. Harold Craxton at the piano.

LONDON COMPETITION FESTIVAL.

Mr. E. T. Cook, the chairman at the concert given at Central Hall by the prize-winners in the London Musical Competition Festival, said that the standard of achievement this year was an advance on that attained in any previous Festival, and it was easy to believe this statement after listening to some of the performances. Certainly, such singing as the Sheen School of Music choir (winners of the Kimber Shield for the second year in succession) gave in Wilbye's three-part song, "Seek Sweet Content," was worthy of the warmest praise for its refinement and musical quality of tone. The pianists made an excellent impression. Among them, Mr. Francis Britton (winner of the gold medal for pianoforte solos) played a Schumann Novelette in a style that was clear, clean, and fluent, and Miss Michaels and Miss Silverman, in a Mozart duet, gave a performance remarkable for its neatness and lucidity.

"HIAWATHA" IN OPERA FORM.

Many well-known singers have promised to share leading rôles on different evenings in the operatised version of Coleridge-Taylor's "Hiawatha," to be presented at the Albert Hall from May 19 to 24, among them Kathleen Destournel, Frank Mullings, Horace Stevens, Webster Millar, and Anita Desmond. Frederic Taylor, Edward Lser, Edward Macquies, Leonard Wellmore, Elizabeth Mellor, May Scott, and Phyllis Kelly will also appear. In all, one thousand performers will take part in the spectacular scenes. Mme. Lydia Kyasht is arranging the ballet, which will be a prominent feature, and Mr. T. C. Fairbairn is producing. The action is to take place in the arena of the hall, and the "scenery" will be in the form of a vast canvas picture of mountains, virginal forests, and Indian encampments which will completely cover the organ. Authentic costumes will be worn, and accessories in the shape of tattooing and weapons will be found by students to be the correct wear among the Ojibway and Dakota tribes to which Hiawatha and Minnehaha belonged. All the artists are giving their services, and the proceeds go to the National Institute for the Blind.

The Kodak Staff Amateur Operatic Society is producing "The Mikado" for two performances on May 6 and 7 in the Guildhall School of Music theatre.

The International Jury (on which Mr. Eugene Goossens is the English member) appointed by the Council of Delegates of the International Society for Contemporary Music has drawn up the programmes for the Society's festivals, which are to take place at Prague on May 31, June 1 and 2, and at Salzburg in the early part of August. Arnold Bax's Symphony in E flat is the only English work to be performed at the first of the Prague concerts. The festival there is being held in conjunction with the Smetana celebration. At Salzburg Arnold Bax's Sonata in G for viola and pianoforte and Vaughan-Williams' song-cycle, "On Wenlock Edge," will be performed.

Mr. Stewart C. Phipps, who for the past three dramatic seasons at the Arcadia, Colwyn Bay, so successfully filled the post of musical director, has resumed his engagement with the Rhyl Entertainments, Ltd., as leader and musical director of the Symphony Orchestra at the Futurist Picture House, Rhyl.

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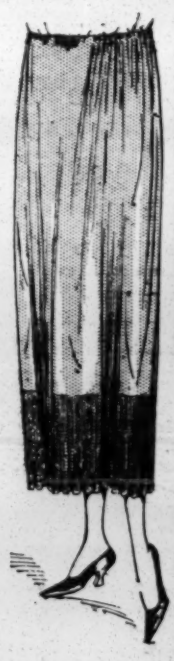

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Often and at much length have I told you about scarves—no need for me to spend more time on reiteration, for you have only to look in any of the big stores to see scarves galore—and to spare. Quite a lot of the neat little hats are softened by a flowing scarf—the glorious colours of which would put even Joseph's coat to shame. If the floating ends do not appeal to you, there are many neat little ribbon rosettes or ruchings in faille, petersham, or reversible ribbons. The choice here is limitless. Perhaps newer are the wings and queer little birds which surround the crowns of many straws. Sometimes the feathers are touched here and there with gold and silver paint, at other times the whole wing is dipped piecemeal into the crock of gold.

Holy Week First Nights.

At one time the week preceding Easter was as dead as doornails as far as the theatres were concerned. All that is altered now, and we actually had two first nights last week—the Gaiety, where the dresses were of no account, from a fashion point of view, being old English costumes, and "Cartoons" at the Criterion on Saturday night. Here Dolly Tree was the designer-in-chief, and some very lovely effects she gives us, especially in "When the Birds Go South," with the robin, canary, kingfisher, bullfinch, all in their feather frocks. A quick change and the birds are all at Deauville in the most modern of modern dresses. The kingfisher, for instance, is clothed in blue and jade green with a wee squash hat decked with kingfisher's feathers—and they all have very short skirts, little jackets, long canes, and, of course, scarves all complete.

Twilight Roses.

Then her twilight rose scene was equally effective, with roses of all countries represented. Perhaps the most effective of them all was the American rose, with her flesh-coloured chiffon frock moulded to her figure and the feather hem of petunia, purple and pink—a contrast to the Hungarian rose with tight geranium-pink velvet bodice and very full skirt of black velvet and silver tissue stripes.

For Marion Peake.

Black satin—or was it crepe beaute?—made Marion Peake's frock, cut very low, with one shoulder left bare. This was the most attractive, I thought, until I saw her grey afternoon dress with the jade-green embroideries, her little squash hat of grey with its enormous osprey, and then I wavered and was—lost! The shaded frock is revived, and long may it live, for it is really very charming on the young and pretty.

Ribbons Reign.

But to return to a leading subject—that of ribbons. They are jostling with feathers for supremacy for trimming both hats and frocks, and wonderfully effective some of the new French ribbons are. Narrow and wide, they make hats or trim hats, make blouses or decorate them, and sometimes a wreath of multi-coloured flowers, extraordinarily realistic, will, on near inspection, prove to be ribbons of all colours and almost any width, mingled, twisted, and sewn together to form delicate little blossoms centred with beads or strands of silk for stamens. Such "artificial" flowers are a good deal more expensive than those we usually buy by the bunch or the blossom, for they must be made by hand if they are to do their duty as decorators either to hats or frocks.

Chiffons.

Chiffons, we hear, are the most popular material for evening frocks, and many a débutante will make her bow at the King's Courts clad in billowy folds of soft chiffon or georgette. It isn't very often that dress designers agree, but upon one point they seem to be unanimous, and that is that the new crocus-mauve will be quite extensively seen this season for evening wear. Lucile has a pretty young girl's frock of pale corn yellow crêpe georgette which is girdled with a wreath of hand-made flowers, and with which a narrow train, square-edged at the hem and V-shaped at the top, will be worn.

Satin in the Street.

It is many a long day since satin frocks were seen in the street. This year we are promised the sight will be no uncommon one. If that shiny artificial silk with a satin surface, which goes by the highflown name of fulguarante does not make a lot of our afternoon dresses, the designers will be vastly disappointed, for they have staked a lot of their time in the designing and making of satin frocks and suits, and even coat-frocks, in a material which was once considered only wearable in the evening. Some of these satin coat frocks, severe and plain, with buttons from neck to hem as the only form of decoration, are extremely becoming to the tall and slender.

In the Running.

Satin-finished fabrics are all to the fore. Double satin marocain is called "Anac" cloth, made from the wool of the best Australian sheep, with a satin sheen on the surface of one side and a rib on the other. There are chints effects and Egyptian effects, the threads of which are dyed first and woven afterwards. These and other materials are the apples of the Bradford manufacturer's eye.

Painted Hats.

You needn't despair if you see the new painted hats in windows marked at two or three guineas. All you need do is to buy an ordinary plain buckram shape and paint it yourself with shiny paint. I saw a very charming, and doubtless three-guinea one, at a Thé Dansant at Claridge's last week, at which the Duchess of Marlborough was hostess. The girl who wore it had a long black and scarlet scarf on, with a touch or two of gold about it, and a similar scarf had evidently been cut up and was arranged in vandykes round the crown of a black painted hat.

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SONGS AND SINGERS.

B. Feldman and Co.

The remarkable vogue of "Horsey, Keep Your Tail Up," continues, and, in fact, widens its scope every day. A remarkable ovation was given to Ella Retford as the result of her expert handling of "Horsey" at the Alhambra, London, last week. Encores were numerous, and the audiences at each performance put the seal of appreciation on performer and song by joining in the chorus with wholehearted fervour. Miss Retford, it may be mentioned also scored heavily in another Feldman number "Give Over."

Also at the London Alhambra last week was Bert Errol, who gave unalloyed pleasure by his artistic singing of that favourite fox-trot ballad, "Leave Me With a Smile."

Holborn Empire last week gave much Feldmanism, and much appreciation followed as a natural result.

Daisy Dormer was a leading light in the Holborn Empire programme, and her work in "If They're Irish Bring 'Em All In," followed by an attractive dance, drew vociferous applause.

Harry Heath, who partnered Alice Craven, also Feldmanised to a successful extent, his capable contribution being the new and attractive number, "Bebe."

Guy and his famous band found much favour with Holborn Empire patrons, and their rendition of that fascinating Oriental number, "In a Tent," found an audience appreciative and not slow to show it.

Another Feldmanist at Holborn Empire last week was that popular light comedian, Victor King, who gave a fine rendition of "A Smile Will Go a Long, Long Way," and "I Ain't Going Back to Nowhere." Mr. King's versatility was much admired.

Opening at the Empire, York, last week, Marie Claire proved a big hit in Sydney Burns' "Crash" revue. Miss Claire's big vocal successes were "Broadway Strut" and "Big-Hearted Bennie." Lily Paget, of the Paget Trio, makes an artistic success in "If it Takes a Thousand Years." The trio give evidence of considerable ability in delightful selections on their concertinas. "Smilin' Through" is another of their numerous Feldman successes.

Daisy Wood, who was one of the first to "spot" the possibilities of "A Smile Will Go a Long, Long Way," has been proved an expert prophet. This number, along with "When Will the Sun Shine For Me?" is well in the forefront of fox-trot ballad successes.

Fred Barnes is justified in his selection of "Horsey, Keep Your Tail Up." This number is now a big feature of the leading light comedian's programme.

Talbot O'Farrell's Feldman repertoire now includes "Ten Thousand Years From Now," "Big Brother," "What Makes a Business Man Tired?" "Ould Donegal," "Wonderful Kingdom of Dreams," and "There's a Smile on Your Lips." Mr. O'Farrell makes no secret of his high appreciation of his wonderful selection of successes.

Jenny Hartley, who is at the Holborn and Islington Empires this week, has taken up "Reuben, Reuben, Where Have You Been?" a number well suited to this artistic performer's act.

Lawrence Wright Music Co.

Arthur Jeffreys, who plays so successfully in "Cabaret Nights," writing from the King's Theatre, Southsea, states: "'Riviera Rose' tremendous success last night." This is the universal result with every artist who has yet sung Horatio Nicholls' masterpiece.

A wire received by the Lawrence Wright Co. from Blackpool runs thusly: "'Riviera Rose' sensational success last night Hippodrome, Blackpool, with Eric Godley. This song is predicted to be the rage of rages this season." We cordially agree.

Wal Langtry made a most stupendous success with the fine comedy song "Wheel Him In" at the Alhambra last week, and this bids fair to be his biggest hit for some time to come.

June Stirling, who made such a success at Shepherd's Bush Empire last week with "She's Got the Wana Blues," has several new Lawrence Wright songs in rehearsal for production at an early date.

Irene Forde, who opened at the Scala, Cologne, on Easter Monday for two weeks, is well equipped with Wright hits, including the two big numbers "Why Should I Weep About One Sweetie?" and "Clawence," both of which suit her to perfection. They are very big successes with her.

In "Round the Town" revue, which is at Mansfield this week, there is a fine array of Lawrence Wright numbers. Charles Carr (of the Three Scamps) sings "Mickey Donohue" and "Twelve o'Clock at Night" most successfully, whilst the Three Scamps score heavily with "Maggie Blues," "When It's Night-Time In Italy," and "Sweet Henry." Sybil Marcelle makes hits with "Telegram to Alabam" and "Change Your Step." "Riviera Rose" will also be introduced shortly.

Ken Douglas, in Alfred Zeitlin and Paul Murray's fine show "The Dancing Barber," at Chelsea Palace, is making a big feature of that fine comedy chorus number "They Love It."

Evelyn Grace, at Radcliff, this week, is repeating the wonderful success she made at Oldham with "Riviera Rose," and is also as well received as ever for her superb rendering of "I Was a Fool" and "I Love You."

Reg. Ewen, the drollest of droll comedians, who is at the Pavilion, Leicester, this week, wins roars of laughter and much applause for his fine renderings of a repertoire of Lawrence Wright songs, including "When It's Night-Time In Italy" and "Oh, You Do Look Well."

In Norton and Wright's "Heads or Tails," which is at the Hippodrome, Coventry, three big outstanding hits are "Louisville Lou," "Oh, Sing-a-Loo," and "Strut, Miss Lizzie," all of which go with a bang.

Minnie Collins is making a great success with "Riviera Rose" in "Are You Better?" revue, in addition to her other Wright hits. "They Were Singing an Old-Fashioned Song," "Honolulu Blues," and "Romany Rose."

Francis and Day.

Great is the applause this week greeting Fred Barnes from Croydon admirers at the handsome Empire in that town, the songs of the popular comedian including "Jog Along, Jasper," "Vivian (Vivian Won't Be Vamped)," and "Stealing to Virginia."

A delightful new ballad, from the pen of H. M. Tennent, is in the safe hands of Lillian Burgiss, earning that talented vocalist much deserved applause at the Liverpool Olympia. The number, which is entitled "My Dream Home," scored heavily also at the Finsbury Park Empire in the same artist's hands on the evening of Good Friday.

The applause which greeted Scott Sanders' new number, "Pottering Along," at the London Coliseum last week, is being duplicated now at the Palace, Leicester, where the artist is this week appearing.

Elsie Carlisle is at the Bedford, Camden Town, singing with the same gratifying success that attended her at the Mile End Empire recently, "Mamma Loves Papa—Papa Loves Mamma," "Somebody's Wrong," and "What'll I Do?"

At the Palace, Manchester, Dick Henderson's new items, entitled "Do You Realise (You are breaking somebody's heart!)" and "You Were Right—I Was Wrong," are already established favourites.

George H. Elliott has his audiences entirely with him at the Newcastle Empire in the melodious refrain of "Moonshine," a number in much request among members of the entertainment world.

The Dessie Desmond Sextette have of late been featuring with much success in revue the number entitled "Listening."

"'Maggie!' 'Yes, Ma!'" has proved a success in Frank Clare's hands at the Preston and Queen's Park Hippodromes of late. The artist is appearing with "Join the Dole" Co.

"Mellow Moon" is also proving a delightful addition to the current programme submitted just now on tour by the Elliott Savonas.

At the Alhambra, Leicester-square, Billy Leonard is singing the firm's new comedy song, "With My Empty Pocket Full of Five Pound Notes."

Foster and Ninon have at Belfast and elsewhere been utilising with best results "Just Keep on Smiling."

Keith Prowse.

Ella Retford, at the Alhambra last week, fairly brought the house down when she sang "Hurdy Gurdy Man," the new novelty number. This week, at the Empire, Glasgow, she is meeting with a great ovation. "Hurdy Gurdy Man" is proving a sure-fire winner.

Fred Barnes has scored an unprecedented success at Birmingham, where he took the town by storm with his delightful rendering of "That's the Tune," a comedy number that is always fresh.

"Bells of the Sea" is being sung all over the country, and everywhere is charming audiences. Never was there such a delightful sea song, and the letters of praise received from artists who are featuring this number are overwhelming. Harry Tollfree, at the Palmadium, Palmer's Green, sang this number, by request, at every house last week, on an average to 5,000 persons daily, and the applause was an absolute storm. Other prominent artists featuring this popular number are Alex Gordon, Jack E. Sinclaire, Ernie O'Dale (who says it is the best song of the year, and met with enormous success at Rochdale), The Palladium Four, a male quartette of outstanding merit, rendered this song at Dewsbury last week as a quartette, and received a double encore. T. R. Didney states that "Bells of the Sea" was a distinct success at Melton Mowbray. A. Porrock, the well-known bass singer, says "Bells of the Sea" is an unqualified success.

Miss Nellie Wynne, the versatile soprano reports a gigantic success with "Just for a While"—the delightful waltz song which is always sure of an encore.

"Down on the Farm" is another number that is heard everywhere. Mr. Albert Powell, a baritone singer, with a wonderful style that never fails to charm his audience, is making a great hit with this number, as also is Miss Kitty Gordon, who renders it in exquisite style.

Gerald Adams, a well-known concert artist, with an exceptionally fine tenor voice, is this week singing "Sanctuary" and "God Touched the Rose" at the West-End Cinema, where his rendering of these beautiful numbers is meeting with tremendous applause.

Blanche Allen, a charming soprano, delighted the audience at the Waldorf Hotel on Sunday last, where she gave "Romany Love" and "I Love a Little Cottage," two Sam Fox numbers that won the applause of an appreciative audience.

Dix, Ltd.

"Sunshine Calling," announces a certain daily newspaper. Sunshine gladdens the eye, gladdens the spirits, and gladdens the heart, particularly the hearts of the alfresco fraternity, who look forward to the sunshine in reaping a rich harvest at the various seaside resorts. Although comparatively early, Messrs. Dix have been exceptionally busy in fixing up concert party artists with their numbers for the summer. The great comedy chorus song, "I Love Kids," is in very big demand, and will be heard everywhere. Concert party comedians who have not already done so should secure this wonderful winner at once.

Other special numbers in Messrs. Dix's catalogue are "I'll Tell the World" (the beautiful chorus ballad, "Wait Till You See My Mary" (the Princess's, Glasgow, panto. hit), "Don't Get Too Fresh with the Ladies" and "I Wonder Who Ivy's Clinging To Now?" (two very fine light comedy chorus songs), "Tell Me Why," "Autumn Leaves," "The Best-Loved Friend of All," and "You Must Have Known" (a splendid quartette of ballads). Three bright chorus songs, as solos or production numbers, are "Don't Stop the Music," "You Never Know What's Waiting Round the Corner," and "Dance Your Shoes away." In addition to the above winners, Messrs. Dix have some other important numbers in the press, which will be ready in a few days. Concert party managers and artists should write for, or call and hear them demonstrated at their earliest opportunity.

PAXTON'S PUBLICATIONS.

Messrs. Paxton & Co. publish a new suite by Paul André in their Orchestral Library. It is entitled "Butterfly and the Rose," and consists of four numbers: "White wings a-wooing," a light and graceful allegretto; "When buds unfold," a slow valse; "A kiss in gossamer land," another airy, dainty allegretto, which beginning in the unusual time of 5-4, changes in a middle section to 3-4; and "Fallen Petals," an expressive lento cantabile. The scoring is for an orchestra of two first violins, one second, viola, 'cello, bass, flute, oboe clarinets, bassoon, horns, cornets, trombones, drums, and "effects," and, judging from the piano-conductor, in which everything is cued in carefully, the suite should be charmingly effective in performance. It is sure to be played far and wide.

Another new orchestral piece is "Autumn Moon," a melodious reverie by Kingsley Stanford. This has been scored for the same instruments by F. A. Bradley, who has evidently done his work with a skilful hand. Organists will be interested in a vigorous, spirited "Festal Scherzo," composed by Hugh Blair. This is No. 57,344 in Paxton's Organ Library.

Among the new songs published by the same firm is "A Song of Summer." The words are by Norman Weir; the music is a very well-known air of Rubinstein, and a great favourite with 'cello players. The popularity of the music will ensure that of the song. Many singers will be glad to take it up. It is published in three keys, and is most suitable for soprano and contraltos. Norman Weir has also written new verses to the most beautiful of all Irish traditional melodies, the "Londonderry Air." This song may also be had in three keys. The compass of the highest ranges from middle C to A above the stave. "A Merry Knight," by Edward Lockton and Kingsley Stanford, and "Dorsetshire Jarge," by Lockton and Ernest Newton, are baritone songs of the jovial type. The first has a ha! ha! ho! ho! refrain; the second is the tale of Jarge's wooing and wedding, and his outwitting by his missus. There is not much risk in prophesying a wide popularity for both.

The three songs composing the cycle, "Pierre the Pilot" (words by Jean Marquand, music by T. W. Thurban), are cast in a less familiar mould, but are not less attractive. The music goes with a swing: a sturdy swing in the case of the first, which gives the title; a long, rhythmic swing in that of the second; a surging swing in the third. A. H. Pool and Percy Elliott's "Little Lady" concerns an exchange of hearts. It is, of course, a love song, with an air of smiling playfulness about it. It would be best sung by a tenor or a light baritone. "A Song of Charmion," by Douglas G. Furber and Raymond Loughborough, has a graceful dance-like movement that is distinctly attractive. It ends with an effective pianissimo. The "Daffodil Land" of J. J. Cadwaladr and Charles Sampson's song is, evidently, Wales. This has music of simple, folk-song-like character. There is only one fox-trot song in the parcel, and that is a good one. "Echoes" is its title, and "Your dear voice a-calling" its subtitle. The "echo effects in the refrain should be sung, pianissimo off-stage. This is a number specially indicated for concert parties.

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WEDNESDAY, APRIL 23, 1924.

ENTERTAINMENT TAX SCANDAL.

THE first business of Parliament, when it meets again after the Easter recess, will be of vital interest to the amusement industry. The Budget is promised immediately on reassembly, and amusement providers will learn their fate definitely as regards the entertainment tax. It is hoped that M.P.s will devote some part of their holiday to meditating on the injustices with which the industry has been afflicted by the operation of this iniquitous measure, and see that real relief is given.

Proposed Remission Up to 1s.

The Chancellor of the Exchequer has, we understand, already decided upon concessions, the effect of which will be that the tax will be abolished on all seats up to 1s. Last year the Treasury obtained £9,603,407 from the tax, and this year MR. SNOWDEN is prepared to sacrifice £5,000,000 of that amount—more than half of the original yield. The tax not absorbed by the remission up to the 1s. seats will be utilised to reduce taxation on seats as far as possible up to 3s.

The concession thus announced gives little relief to the West-End theatre and to many of the provincial houses, and it was not what the Labour Party promised. Long since, at a Trades Union Congress, they passed a resolution in favour of total abolition, and if it turns out that their representatives in Parliament give only a shred of what they promised, they will be no more reliable than those members of the previous assembly at Westminster who went back on their word in relation to last year's Budget. In the present Parliament are 153 M.P.s who signed a pledge which they cannot get out of, and still retain their honour as public men. Under the circumstances proposed it will be only the houses with a shilling gallery that will benefit. It is difficult to realise that the price of the West-End theatre gallery before the war was one shilling, and that there are a number to-day who still charge only that amount for those seats. In some cases it is only a few pence more—just sufficient to bring the total to 2s. If the present proposals stand, the anomalous position will be created of the pit being taxed and the gallery going free.

All-round Reduction Imperative.

The boom in business which enabled amusement providers to carry on during the war without raising prices of admission when every other commodity soared to double and treble the pre-war price has long since disappeared. The tax imposed at the time took the place of any increase in the admission tariff, thus preventing amusement caterers from following the example of every other commercial enterprise and raising the cost of their wares approximately with those of others. At the present moment the cost of living, according to official returns, is 72 per cent. above that of 1914, and if no better terms are offered by the Government than those indicated above, the theatre proper will receive no relief. It has been established that one effect of the tax has been to induce people to go into the cheaper seats, depleting the receipts as a whole.

The variety theatres certainly put up their prices a little, but in no way commensurate to the general rise. In these circumstances the contention that whatever relief is given should be allowed to the public seems to be unreasonable. The public has a certain amount to spend in amusement, and if the tax is remitted to them the effect will be that they will go into higher-priced seats, without any appreciable increase in patronage being made.

It is the cinema that has raised its prices of admission proportionately with other businesses. We recall the pre-war penny gallery at some of the suburban theatres, but there can be very few to-day where the price goes below 4d. Yet it is the cinema that will benefit chiefly by the proposed reduction in the tax, and the theatres, at any rate so far as the West End is concerned, are left out in the cold. The concessions, as they appear at the moment, can by no means be considered satisfactory, and will leave the impression that the hopes raised in the minds of theatre managers are left unfulfilled.

PRAISE FOR ENGLISH ACTORS.

By JUSTINE JOHNSTONE.

I have never been so excited in all my life as I have during the last week or so.

What do I mean? Well, this is the first time in England I have played on the legitimate stage, although I have been in this country about three years.

I have, of course, played in musical comedy with Jack Buchanan, but "Polly Preferred" at the Royalty is my first venture of its kind. And what has amazed me more than anything else is the ease in which the play came to be produced. When we decided to present it we naturally began to look for a suitable cast, and I may say we had no difficulty in finding one. Then we went into rehearsal from 11 o'clock in the morning till one; had an hour or two for lunch, and rehearsed until five o'clock. This we did for a fortnight, and afterwards we also rehearsed for a couple of hours in the evening.

When opening time came all of us knew our lines; nobody missed a cue. This, to me, is a most extraordinary thing. You see, in America they work feverishly when rehearsing. They rush about and tear their hair out from nine o'clock in the morning until late at night, and then they do not accomplish anything better than is done in England in a quiet, peaceful, happy manner. And before finally presenting the play at the arranged theatre, the producer goes out of town to try it for a couple of weeks.

I mention this just to show that over here British producers and artists accomplish everything with a minimum of effort and no excitability.

I am very happy in farce; I think it great fun, but I do not intend to play in farce all my life if I can avoid it. My ambition is—well, I do not intend to make you all laugh, so I will not tell you. But I really want to do something more serious than farce—something more worth while, so to speak. Exactly what I would like I haven't at the moment any definite idea, because I think the theatre ought to be like the newspaper: it ought to change its class of entertainment just as a newspaper arranges its news. I do not know, therefore, what will be in vogue when I become ripe to do something worth while.

So much do I love the English stage that I hope to stay in this country the rest of my life. The audiences are so splendid that I cannot help feeling happy when playing to them. Artists are charming one to the other, and the managements kind and generous; and the stage employees are really wonderful. I have never seen such excellent co-operation amongst the stage staff as I have at the Royalty.

Is there any difference between acting here and acting in America? I do not know how to answer that question. I think, however, that the actors over here are ever so much better than their confrères in America, particularly in the sort of plays that require a gentleman type of character. You produce really wonderful character actors over here—typical representatives of the human race all of them.

There is more realism on the stage in this country, and a great deal more charm and ease than there is in America, on the whole. The difference between the two countries is cultural. Your theatres have the background; they are old-established. Your actors were born in them—they come from a different stock than do American actors. The latter are sons of people who have emigrated. They do not come from the real English stock, but from Irish, Scottish and Spanish emigrants.

I am referring only to actors, of course. I do not think I ought to make any allusion to actresses. I cannot judge the actresses; at least, I ought not to do so. The English actors, however, are the finest in the world.

[Camera Portrait, by Hugh Cecil.

MISS JUSTINE JOHNSTONE.

I will not say whom, in my opinion, is the finest actor in England—my favourite actor, because they are all my favourite actors. I mean what I say. But I will be bold enough to record that my favourite American actor is little Jackie Coogan. Why? Because he is so fine, so natural, so sincere. He seems to put more brains at the back of his work than most grown-ups do.

It is their elocution, the intonation of their voice that makes me fond of the English actors. They have more grace, more ease, than any of their contemporaries. They wear their clothes as they are supposed to be worn; they do not feel uncomfortable in them, and they do not step out of their character every now and then.

I have also had experience of films, about which much is heard just now in England. Many of your variety houses have, I learn, either been given over to films or are about to be turned into picture houses. But whatever films do for the music halls of this country, or any other country for that matter, they will never supplant the stage.

What is the future of the films? I think unless there is some new incentive and real brains put behind pictures they are utterly doomed to peter out as an entertainment. On the other hand, educationally they are coming into their own. Films can be made of great educational value, and this is realised by teachers as well as by those who are actively interested in education. But the entertainment film, I think, is certainly staggering at the moment.

Someone will have to step in and put new blood, new ideas into films, if the industry is to be kept alive.

So much the better for the theatre.

THE DRAMA IN AMERICA.

"Helena's Boys"—"The Ancient Mariner"—"Two Strangers from Nowhere"—"Sitting Pretty"—New Vaudeville Circuit in Canada.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 12.—Mrs. Fiske has scored a success at Henry Miller's Theatre in a three-act comedy, entitled "Helena's Boys," by Ida Lublenski Ehrlich. Throughout the play runs a vein of rich and rare humour. A riot of fun saves the dialogue from becoming didactical, and prevents what is really a preachment from being recognised as such. Since the play has to do with certain modern tendencies of the younger generation, and scores a point or two in favour of their elders, who believe in the conventions, it naturally had to be written in fast tempo. So it is frequently more in the nature of farce than comedy. The theme, if by no means new, is freshly handled. Mrs. Fiske appears in the rôle of Helena Tilden, a widow, who is contemplating remarriage with an eligible bachelor, but is afraid to break the news to her two sons. These young gentlemen are extreme specimens of the newest generation. The elder, a terrible prig, is a poet of the most futuristic sort, and the younger has been expelled from college for insolence to his teachers. Both come home in company with their mentor, a foppish young spouter of free love and self-expression. Helena is so confounded by their airs, their impudence and their principles that at first she does not venture to propose a step-father, but finally turns the tables on them by pretending to get drunk—as a proof of her emancipation—and declaring herself a complete convert to their infantile philosophy. She won't be so foolish, she says, as to marry the bachelor, but will give him a trial as her lover. Self-expression she now realises to be the sole law of wisdom and happiness. Faced with this practical application of their own bombastic nonsense, the trio hasten to disavow their pet principles. The scene in which Mrs. Fiske feigns intoxication is cleverly done.

"The Ancient Mariner."

Coleridge's poem has been arranged for the stage by Eugene O'Neill, and produced at the Provincetown Playhouse. To enhance the dramatic value of the poem the lines are recited by the Ancient Mariner as the action they describe is enacted by the chorus fantastically masked. The text remains virtually intact, and the Ancient Mariner participates in the story as he recites it. The other characters in the play are the Bride, the Bridegroom, the First, Second and Third

(Continued at foot of next col.)

(Continued from preceding col.)

Wedding Guests, Life-in-Death, the Helmsman, the Pilot and his Boy, the Hermit, and the First and Second Spirits. When the curtain rises the Ancient Mariner enters, and after scrutinising the passing wedding guests, stops one of the three, and begins to tell his tale. As the first verses of the poem fall from his lips the mute, masked figures of the sailors with whom he made the fateful voyage, drift on to the stage. At times they take up the verses as the Ancient Mariner lapses into silence, and they finally present the picture of utter blight so vividly described in the poem, when the entire crew lies stiff and cold upon the deck, and the Ancient Mariner is alone with his dead, and his fear.

"Two Strangers from Nowhere."

Myron C. Fagan is the author and producer of this three-act play, now running at the Punch and Judy Theatre. It is said to have been financed by Spiritualists. The central figure of the play is called Angelo Desdichado, and is supposed to be a scientist, but he wears a cloak with a scarlet lining and appears suddenly on the scene when Florence Gordon, a discontented wife, tells her husband that for the beautiful things of life she would willingly sell her soul to the devil. As he enters there is a clap of thunder and lightning illuminates the interior of Mrs. Gordon's house. Her husband, a doctor, has neglected his practice whilst concentrating on a supposed cure for cancer, and it is all they can do to keep the wolf from the door. Satan tempts Florence by offering her wealth and a life of pleasure, and the play becomes practically a recital of the views and beliefs of the author. The various characters ask questions, and Satan answers them at considerable length. In the second act the scene changes to the home of the very rich Jerome Hessler, where a dance is being given. Florence Gordon is tempted again, but is kept in the right path by spirit influence. The "two strangers" of the title are Satan and the spirit of Dr. Gordon's mother, whose presence is indicated by a flickering light. During the performance the audience is given a momentary glimpse of hell. Fritz Leiber, Frances McGrath, Gail Kane, James Bradbury, Theodore Babcock, and Thais Lawton are the principal players.

"Sitting Pretty."

Guy Bolton, P. G. Wodehouse, and Jerome Kern have signalised their reunion by turning out this tuneful and diverting musical comedy. It has just been produced at the Fulton Theatre, and has made a decided hit. The airy dancing of Queenie Smith delights the audience, and Dwight Frye, appearing in musical comedy for the first time, shows an astonishing aptitude for it. Frank McIntyre and Mr. Frye sing a very amusing number, "Dear Old-Fashioned Prison of Mine." Gertrude Bryan returns to the local stage after a long absence, and sings charmingly.

The Actors' Equity Association, in daily council assembled, is considering the offer made last week by a committee representing twenty-seven hitherto irreconcilable members of the Producing Managers' Association for a renewal of the agreement that expires on May 31. It is the general opinion that the present situation is certain to lead to a settlement and that the two sides are already agreed in everything except a number of minor details.

The new Keith vaudeville circuit in Canada, it is announced, will include the theatres now conducted by E. F. Albee, Mike Shea, the Canadian United Theatres, and Joseph Franklin. There are at present six theatres in the circuit, but this number will be gradually increased.

THE PLAY IN PARIS.

More Stage Club Efforts — Discovering Mozart — Concert Singer's Career Dramatised — "Parsifal" at the Opera.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—Now would seem to be the moment for bringing out of cold storage the spring contingent of fresh attempts to get a place in the limelight by the new-comers patronised by the varied independent stage societies of Lutetia, and the "théâtres à côté," as they say in the vernacular. The palm for quantity can be awarded this time of the year to the Canard Sauvage, which offered still another matinée this week at the Theatre Montmartre, again placed at its disposal by Ch. Dullin and his Atelier group. This proves the fraternal spirit prevailing in such artistic circles. The main dish of the feast was a revival of

"L'Image du Heros,"

a quasi-philosophic three-act effusion by Jean Pierre Liausu, produced several months ago by still another dramatic club, the Artisans. This work concerns Jacques, an optimistic soldier returning home full of resolutions for reforming society. His only cult is the "image of his hero-brother" killed during the war, and when he learns the widow is to re-marry, giving the second husband his brother's position in the family counting-house, Jacques stubbornly opposes the union as a slander on the memory of the dead, despite the objurgations of the father, a man of experience. But the image is cracked when Jacques learns his brother had made the wife's life a misery and had another family. However, the would-be reformer's hurt is soothed when a mate repeats the story of his brother's glorious death, wiping out living failings, and he can give his attention to more material affairs. The young author has explained his tenet in clear style, and further won laurels among his friends as a talented actor by his playing of the rôle of the returned soldier. A short psychology in one act,

"Ne faisons pas un rêve,"

by Yvan Noe, closed the present Canard Sauvage bill. There is nothing of a "wild duck" about it. A busy man neglects his wife, the woman becoming a prey to temptation. A true friend, who loves her sincerely (and with whom she is quite willing to elope), saves her for her lawful husband by deriding romance and stifling his own passion.

"Au Palais des Atrides."

Another organisation, Le Chariot, gave a show at the Theatre Femina, mounting Jules Gastambide's three-act version in verse of a Greek tragedy of Clytemnestre. We see her, under the title of "Au Palais des Atrides," murder her royal spouse Agamemnon after his return from Troy, with Orestes revenging his father on Ægisthus. The incidental music by Mlle. Bourgoin was not the least of the elements in this poetical work, while the acting of Marcelle Frappa was worthy of the House of Molière.

"Philippe le Zelé."

Naturally, the laudable Maison de l'Œuvre was likewise to the fore in the long April series of new plays by new authors, as prevalent and as welcome as the proverbial showers. Lugne Poe has revealed the talent of René Trintzius and Amédée Valentin by mounting their three-act drama of "Philippe le Zelé." But it is very gloomy, concerning a selfish father accusing his devoted daughter of being guilty of incest. He poisons his own child, and learns too late the brother and sister were innocent.

The same bill includes a tragi-comedy in two acts,

"L'Egoiste,"

by Adolphe Orna, which is also of a lurid tint, but the subject is in keeping with the repertoire of the house. A husband, long suspecting his wife of infidelity with the son of an associate, has a fatal stroke of apoplexy when he discovers the tempter to be the associate himself. It is more of an ironical sketch on esoterics. But none of the samples submitted during the busy week, in our mind, warrant an enterprising manager, placing them into a regular evening programme.

"Les Deux Blondes."

Prior to the opening of the Dramahouse Players at the Theatre Albert I on April 26, M. Irenée Mauget is offering a comedy farce by Jean Lacaze, entitled "Les Deux Blondes," coupled with an act, "Double Creme," by Henry Dhuy.

"Le Directeur de Theatre."

The short comic opera by Paul Beri, music by Mozart, which is billed in French for "The Theatre Director," has been revived by Louis Masson at the Trianon-Lyrique. It is one of the least-known of Mozart's works, although a contemporary of "Marriage of Figaro." The original German book was by Stephanie the younger, and it was produced at Schoenbrunn Castle for Joseph II on Feb. 7, 1786. But the plot has undergone various changes since.

"La Malibran."

The Theatre Sarah Bernhardt, after reviving "Les Nouveaux Riches," has produced a new biological play in four acts by Gustave Grillet, the author of "Rachel." He has taken for dramatic analysis the character of Maria Garcia Malibrun, the famous singer, born in Paris of Spanish parents, and toured the world a century ago. She sung in five languages. M. Grillet, in his play, traces the later years of the famous singer's life. Alfred de Musset first set the example by writing a poem with La Malibran as heroine. Mme. Simone Frevalles impersonates the title-rôle, supported by Martinelli, Yonnel, Puylagarde, Decœur and Berthier.

"Miche Et Son Pere."

This three-act farce, signed by Yves Mirande and Gustave Quinson, presented at the Capucines, is a new version of "Mon Jeudi," by the same authors, produced at the Bouffes during the war. "Miche et son Père" is a bit risky, telling of a counsellor, Adolphe, sharing the heart of Mlle. Miche, who "growed up," like Topsy, without having any parents, until the girl (despite the advice of her manicure) throws up the elder protector to live solely for Paul, the younger. Adolphe feels the parting keenly, and by means of false certificates claims he is the absent father she has never known. Maud Loty, Marguerite Moreno, Merindol, MM. Louvigny and Besliers play the principal parts.

"Parsifal."

The religious drama of Richard Wagner has been taken into the repertoire of the Opera here (the copyright in France having expired), albeit many admirers of the great composer hoped to see "Parsifal" reserved for the festivals at Bayreuth. Still, it can be chronicled, taking all things into consideration, that this opera has been mounted in creditable style at the Paris National Academy of Music, with Frantz admirable in the name-part.

THE VARIETY WORLD.

Vaudeville Golfers — A Prosperous Pantomime — Magicians' Club Ladies' Night.

Golf Match with Brent Valley.

To-morrow (Thursday) the Vaudeville Golfing Society visit the Brent Valley Golf Club (near Hanwell) to play an invitation match with the Brent Valleyites. Among those likely to figure in the V.G.S. side are Messrs. Horace Sheldon (captain), Alf. Hayward, Will Fyffe, Charles King, Ivor Vintor, Greeves Johnson, Harry Barratt, Sammy Shields, Albert Whelan, Billy Merson, and Harry Gunn.

Monthly Bogey.

On Friday the usual Monthly Bogey Competition of the Vaudeville Golfing Society will be held at Sudbury.

"Charles Austin" Cup.

The result in the London competition for the Charles Austin Cup at Raynes Park last Thursday was a tie between Messrs. Horace Sheldon, Billy Merson and Charles Tucker, with 84 nett—very good scoring, considering that the same club had to be used throughout, whether in a bunker or on the fairway. The excellent weather brought out a large gathering.

A Record Run.

The panto. at the Princesses Theatre, Glasgow, finishes next Saturday, after a run of twenty weeks here. It has played to wonderful business, and could easily have run longer, but the artists have other engagements to fulfil. Much of the success is due to the excellence of the cast, which includes Nellie Wigley as principal boy, Marjorie Fulton as principal girl, Dave Bruce principal comedian, with Bert Harte, The Dainty Danes, Robinson and Macken, Peel and Curtis, John Traynor, and William Moffatt, and other clever artists.

Magicians' Club.

Magicians are holding a ladies' night at the National Hotel, Upper Bedford-place, on Sunday, when Mr. Harry Hall will be in the chair, and the guests of honour will be Sir Benjamin and Lady Faller. Will Goldston has prepared an excellent programme.

Miss Ella Shields' New Act.

Miss Ella Shields will be seen in a new act by Norman Lee at the Victoria Palace on May 5.

"Tilly of Bloomsbury."

By arrangement with Mr. Edward Laurillard, Herbert Clayton and Jack Waller will present a musical version of Major Ian Hay's celebrated play, "Tilly of Bloomsbury." The music hall tour will start next August.

For Australia.

Barker and Wynne sailed for Australia on Saturday to play the Musgrove Circuit.

Mr. Jack Persich.

Mr. Jack Persich has been appointed general manager of the Karsino—Mr. Fred Karno's famous Island of Pleasure at Hampton Court. Mr. Persich commences his duties on Monday next, and the season opens on Saturday, May 17.

Clarice Chesney.

Clarice Chesney, who since her panto. engagement has been playing a few variety dates, is now rehearsing for P. M. Turner's new production, "The Globe Trot," which is being produced at the T.R., Worthing, next week. In this she is playing principal girl.

Loch and Lomond.

Since Loch and Lomond were last seen in town they have travelled many thousands of miles on their tour round the world, visiting Africa, Australia, and other countries, returning here via America last month. Dave and Carrie have had a wonderful tour, but are naturally pleased to be home again, and are this week reappearing at the Granville, Walham Green.

Gene Gerrard.

Playing for many months past in the provinces with "The Surpassing Show," Gene Gerrard is to be seen in town this week at Shepherd's Bush in this popular show.

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LIVERPOOL—NEW YORK
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Via CHERBURG.
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Albania ..... Sat. June 21

S'HAMPTON—QUEBEC—MONTREAL
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For South Africa.

Miss Dorothy Varick and Miss Ethel Varick sailed from Southampton on Thursday last, per R.M.S. Walmer Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Foster and Ninon.

Albert Foster and Ninon have been playing in Ireland for the past month, and are this week doing very well at the Classic Cinema at Belfast. Next week they come to town to play the London, Shoreditch, where they will be presenting their latest material.

Jenny Gregson.

At the Empire, Wood Green, last week, Jennie Gregson was heartily acclaimed for her clever work in "Whispers," and on Thursday evening was the recipient of a handsome bouquet. The show is at Wolverhampton this week, and comes back to London in a few weeks.

Neil McKay.

Fresh from his West-End successes, Neil McKay, the Scotch comic, opened on the Controlling tour at the Hippodrome, Brighton, on Monday. He returns to London to play the Victoria Palace the first week in June.

Renda Rudd.

At the Bedford on Monday Renda Rudd made her reappearance in town following a season in Ireland. Miss Rudd played principal girl in Jazon and Montgomery's panto. last season, and is now negotiating for a production.

"The Round Up."

John Lesters' production, "The Round Up," featuring Harry and Burton Lester, continues its successful career, and is at present playing to fine business on the Moss' tour, being at Birmingham last week. It comes to London in a few weeks, and is fully booked until June, when it concludes its run until the autumn. We hear that John Lester is now arranging for the production of a super show, to be seen in the autumn.

Elsie Carlisle.

Prior to opening in production again, Elsie Carlisle, the revue star, is playing her single act, and is this week at the Bedford Palace.

Burr and Hope.

Next month Burr and Hope—who were the laughing hit of the bill last week at The Alhambra—are going abroad for a few weeks, and expect to be home again about the middle of June to resume existing dates here.

Fred Duprez.

After taking a brief rest at his seaside home, down Westgate way, Fred Duprez resumed at the Hippo., Boscombe.

Louis Holt Home Again.

Louis Holt arrived back in London from his African season last week, and will shortly be making his reappearance in town.

Miss Lily Lena.

Miss Lily Lena writes us that she has been successfully operated on for an old-standing throat affection, and will resume work in a fortnight.

Herbert Clifton.

Beyond a brief visit to the suburbs, Herbert Clifton has not been seen in the metropolis since he produced that successful musical farce, "The Gay Young Bride," which has been played for over 1,000 nights in New York. Herbert is presenting this laughter show at the Shoreditch Olympia this week after a run of four months in the provinces, where it has been playing to wonderful business.

Cecil Wheatman.

The introduction of the continuous performance at the Picture House, Jersey, has proved a welcome feature at this popular resort, where Cecil Wheatman continues to preside over affairs and anticipates a busy time this year.

Lloyd and Montrose.

Although limited for time, owing to the length of the programme, at the Alhambra, last week, Bob Lloyd and June Montrose evidently created a very good impression, as we hear they booked several dates as a result of their appearance there. They are at Birkenhead this week, and play the London, Shoreditch, next week.

For the Royal Northern Hospital.

At the Finsbury Park Empire (by kind permission of the managing director, Mr. R. H. Gillespie), a matinée, under the patronage of the Mayor of Islington (Councillor Sidney C. H. Harper, J.P.), will be held on Saturday afternoon, April 26, in aid of the funds of the Royal Northern Hospital. Among the artists who are giving their services are: Mr. Harry Ford, Mr. Fred Kitchen, Miss Renee Kelly ("Likes and Dislikes"), Mr. Andrew P. Wilson and Miss Helena Pickard ("Bang Goes Saxpence"). Mr. G. E. Studdy (humorous talk on Bonzo, illustrated by sketches), Miss Joan de Ferrars, Miss Gladys Lever, Mr. Fred Wildon, Mr. Bransby Williams, Mr. David Poole, Messrs. Kirby and Hudson, Burr and Hope and Juvenile Dancers. The Finsbury Park Empire orchestra, under direction of Mons. Jacques Bruske, will play.

Nor Kiddie.

Nor Kiddie, that promising young comedian who did so well in the panto. at the T.R., Nottingham, last season, as Will Atkins, opens in P. M. Turner's new show, "The Globe Trot," which opens at the T.R., Worthing, on Monday next, and in which he will be principal comedian.

Alfredo and his Orchestra.

Having completed a three months' engagement at the Grafton Galleries, Alfredo, with his orchestra, is now at Prince's, where he is a popular feature. Alfredo has had many requests for the band for the halls, and he may decide to accept some engagements later in the year, but is unable to do so at present owing to existing arrangements.

Ernie Mayne.

Ernie Mayne, who was in fine form at the Holborn last week, never allows the charge of stale material to be levelled at him, as he always has fresh numbers for his return engagements. We hear he has just accepted a song from Worton David for immediate production, the title of which is "How Can You Tell What a Winkle Is?" He is at the Kilburn and Clapham this week.

Wyn and Ivy.

Those talented young ladies, Wyn and Ivy, who appear so successfully in Mr. Harry Day's revue, "Mirrors," are an undoubted acquisition to the performance. They are exceptional dancers, have a most prepossessing appearance, and considerable histrionic ability. At Cardiff recently their performance was very favourably commented upon.

Dollie and Billie.

In addition to appearing at the Empire, Wood Green, Dollie and Billie were called in to take the place of Grock at the London Coliseum on Monday, and did exceedingly well. In addition to being Vaudeville stars, Dollie and Billie have turned their attention to the films, and are starring in a screen play, "The Mating of Marcus," by Berta Ruck, which will be released soon.

Bond Rowell.

The act of Bond Rowell, with its effective Wedgewood setting, was a pleasing feature of the programme at Hackney last week, and he did particularly well. After a short provincial tour, commencing at Plymouth next week, Bond Rowell returns to play the Victoria Palace.

Fred Curran's Latest.

Fred Curran has apparently picked another winning number in "When it's Night Time in Our House it's Day Time Next Door," written by Harry Castling, which Fred produced at Ilford a couple of weeks ago. He is at Camberwell this week.

Tony O'Brien.

It was some weeks ago, we hear, that Tony O'Brien, whose name was included in our report for the Pavilion, Glasgow, last week, concluded his engagement with "French Follies." Tony is now playing his original part in Harry Roxbury's "Richard, How Could You?" which is at the T.R., Bath, this week, and he is also combining the duties of manager.

Phyliss Pleydell.

Phyliss Pleydell, who joined the "Zip" company last August as a chorus lady, is making good progress, and is now playing a few small parts, and is also understudy for the leading lady, Miss Hilda Mundy, for whom she has been on, and played with gratifying success.

Ellis Drake.

At the Empire, Shepherd's Bush, last week, Ellis Drake, the clever comedy artist, made her reappearance in London, presenting her latest comedy sketch, "Her Husband," her amusing performance being responsible for much merriment. After two weeks in the provinces, Ellis Drake will be back in town again.

Zena Carol.

Miss Zena Carol, the popular comedy comedienne, after a six months' revue tour returns to London on Monday, and will open at the Granville, Walham Green. She is bringing several new and original comedy numbers.

Mr. Leonard P. Wright.

Mr. Leonard P. Wright, the popular assistant manager of the Hippodrome, Sheffield, has just completed five years' service in that capacity. Previous to the outbreak of war in 1914 Mr. Wright was employed as electrician at the King's Theatre (now Empire), Gateshead, under the late Mr Richard Thornton. When war was declared, Mr. Wright went into camp with his regiment, the 9th Durham Light Infantry (Territorials), and was drafted out to France, where, as Sergeant-Major, he saw much active service right through the war. On being demobilised in April, 1919, he was appointed, on the 14th, to the position he now holds. Mr. Wright is an enthusiastic member of "The Wolves," and in the local Lodge, which he was mainly instrumental in founding, he holds the position of "Prompter."

LONDON VARIETY THEATRES.

THE COLISEUM.

Sunshine is evidently no match for the Coliseum. No matter how eloquently the blue sky of Easter babbled o' green fields, there was a large crowd pouring into St. Martin's-lane on Bank Holiday afternoon. The bill was worthy of this compliment. Though Grock was unable to appear, Van Dock, most humorous of cartoonists, and the vivacious Dolly and Billie had been engaged to take his place.

The novelty of this week's programme is a clever scheme to present "Don Giovanni" as a variety act. The arrangement, which is by John H. Richardson, is called "Mozart's Dream." When the curtain rises, the composer and his wife are discussing his promise to let the opera house have the overture of his new opera by the following morning. Mozart is confident but tired. Costanza, his wife, suggests that he should snatch a little sleep. He stretches himself upon his couch; then he dreams. Zerlina, the peasant girl, is coquetting with her lover, Masetto. Don Giovanni, with his man, Leporello, conspiring how to lure her within his spell. Donna Elvira, the deserted wife, has to listen to the valet's recital of her faithless husband's conquests—hundreds in Germany, hundreds in France, and a thousand odd in Spain. Then comes Masetto complaining to Zerlina of the beating he has received from her lordly admirer. Finally Don Giovanni, with a serenade, persuades the poor girl into that entrancing duet of "I Would and I Would Not," which ends in her surrender to his wiles. The dream fades, Mozart wakes and calls for lights and manuscript. So ends this charming fragment of melodies, sung by Frederick Ranalow and Olive Jenkin, as Don Giovanni and Zerlina, with a skill full worthy of Mozart's enchantment. Arnold Beauvais is excellent as Leporello, and Eric Lugg makes the most of the few moments the composer is animate.

Both Edna Thomas and Lydia Chaliapine are continuing their stay, and though Ben Webster is engaged elsewhere, Dame May Whitty remains in "The Major Explains," with C. M. Lowne in her husband's part. With the Griffiths Brothers to present Pogo, there is no lack of hearty laughter. Another very amusing "turn" is that of Norman Telma, whose contortions during a few shots at billiards are most happily expressive of what we all want to do with our anatomy at some time or other during "a hundred up." Tom D. Newell is a burlesque dancer who shows how even "the dame" can be acted in an entirely fresh and vigorous manner, and Zellini is a burlesque juggler with many ideas. "Look Out" proves that there is new era of popularity for the shadowgraph.

THE ALHAMBRA.

Few bands, if any, are so impressive as the array of Indian Army musicians now at the Alhambra. Besides the band of the 4/8th Prince of Wales's Own Punjab Regiment, there are the pipes and drummers of the 2/10th Baluch Regiment. The former have a stirring repertoire of selections from the comic operas of Sullivan and German, and the latter of Scottish airs. Both to look at and to hear, these musicians are much to the public's liking.

Among the more customary delights of variety is Harry Weldon, whose comments as a sailor on the domestic bliss of the policeman and his wife have an extraordinarily comic significance. To hear him say, "Turtle-doves," when the constable comes flying out of his own front door pursued by a gruff-voiced creature in plaited hair and nightgown, is to have reduced to a mere intonation all the jokes that have ever been made at the expense of matrimony. In his own particular vein, W. S. Percy is a comedian without a rival. To exploit the philosophy of Micawber is a happy plan for one so well suited to wear the famous pantaloons and beaver hat of one of Dickens' best-beloved creations. And all W. S. Percy's tricks—his smile, his winks, his gestures, his expression, and his prancing steps—are expressive of boundless optimism even when singing "Something is Bound to Turn Up," which has several pessimistic morals. Billy Leonard is described as "The Broth of a Boy" for variety purposes, and lives up to his title. He chats affably to the audience, gives them songs about empty pockets full of five-pound notes, the "little beggar inside," etc., and dances expertly.

Conjuring is ably represented by Lewis Davenport, the man of many waistcoats; dancing by Seiko and Takata, that versatile pair from Japan; and comedy sketches by Ben Osborne and Nellie Perryer in their lively picture of a pair of Cockneys at a cinema. Elsie Bower and Billy Rutherford are as adept as ever in their cross-talk, and Mario Lorenzo in his playing of the harp.

HOLBORN EMPIRE.

Samson, the "strongest man on earth," is proving a big draw here with his remarkable repertoire of "feats of strength" including the bending of bars of iron, the hammering of nails through woods with the palm of the hand, and allowing horses and men to walk over him on a board. Miss Ella Shields is in great form, and she renders six numbers, including "I was a Fool," "I Don't Admire the Girl in White," "Steward of an Ocean Liner," "Wide-awake Walter," and "After the Ball," after which she sought to retire, but there was such a determined demand for "Burlington Bertie" that she had, perforce, to render it. Mr. Whit Cunliffe is another big favourite here, and makes great capital out of "Charabanc" and "L-O-N-D-O-N." The Ilon Quartette provide a very attractive vocal and musical interlude, and are heard to advantage in such items as "My Heart's Delight," "Vesti la Giobba," "Holy Angel," and "Ah, Fors' e lin." Mr. Sidney Ilott is a magnificent baritone, Signor Enrico Conforti an excellent tenor, and Miss Marguerite Destrella a delightful soprano. Miss Mary Davis does good work at the piano. Mr. Ernie Roma arouses instant mirth as a dame, with a perambulator full of dummie babies, singing "I Love Kids," and caps his success by appearing in kilts and rendering a "Yes, We Have No Pyjamas" pot-pourri. Dorval and D'Arcy do some first-class wire work, Bain and Hill provide some clever comedy novelty surprises, and Miss Violet King, A.R.C.M., the celebrated violinist and pianist, plays selections from her repertoire in the most agreeable fashion. The Steppes, with an Apache dance, complete the excellent programme.

VICTORIA PALACE.

Sir Harry Lauder's magnetic personality filled the Victoria Palace to capacity for the first house on Monday, and the audience afforded him a reception of the heartiest. He opened with two new numbers, in "kiltie" and carpenter characters respectively, "Lookin' for a Bonnie Wee Lass to Love Me," and "If Ever I Marry Again," with subsequent canny emphasis on the "If." Next he rendered two of his old favourites, "When I Was Twenty-One," in kilts, with a meerschaum and the famous "googly" stick, and "Roamin' in the Gloamin'," which went with a roar. Followed a short speech, wherein he said: "It is a wonderful privilege to tour the world—it's a bonny place, and crowded with good folks—your wonderful reception is a demonstration of this. We'll only get out of the world what we give into it," he continued, "and the man who expects something for nothing is an unworthy citizen." He then sang "Love Makes the World a Merry-Go-Round," and introduced his next number with a few more remarks, in which he dwelt on the wanderer's love of home. "I would like to say 'Hands up all those who are from Pimlico,'" said Sir Harry, "and it would be amazing to find how few of you good folk do reside in the surrounding neighbourhood. Like you, I'm away from home—but doing well!" Sir Harry Lauder then broke into another of his never-to-be-forgotten melodies, "I Like My Own Home Town," and introduced an effective sentimental note with "Sing Me the Songs My Mother Used to Sing," which he rendered without accompaniment.

"Wherever Harry Lauder goes they're always cracking jokes about him," he said. "Some are wise and some are otherwise." Having told an original and diverting joke against himself, he commented on the atmosphere of friendship he found around him, and said: "I would rather help to build friendship than a battleship—from a Scotch point of view it's more economical!" In response to urgent demands for more, he appeared before the tabs and said: "You're simply wonderful—I'm finished!"

From the laughter-making point of view the irrepressible Miss May Henderson had the first half of the programme all to herself, and created a furore with "Sausages" and "A-hunting We Will Go," in which she was supported by a canine chorus. Our Palace Girls prove as popular as ever, Messrs. Geaiks and Geaiks created a big impression with their clever animal imitations, Mr. Arthur Ferris sang "I Thank the Lord I'm Here" and "Silly Billy" with much success, Revene and Norval did some effective dances and the Holland Four, an excellent athletic posing act, completed a notable programme.

THE GRANVILLE.

Prominently placed on the excellent holiday bill at the Granville, Walham Green, this week are those entertaining artists Dave Lock and Carrie Lomond. Their easy, natural, and engaging manner in an Irish rustic scene was a delight, and when they proceeded to an exuberant Scottish reel they brought the house down.

There are at least three other well-known double turns on the programme, namely, Daley Cooper and Mabel Lait in sundry burlesques, including that very funny one on the subject of Red Riding Hood; Marion Boughton and Sammie Esden in their bright mélange of singing and merriment; and Agar and Young, those very amusing acrobats. Cellini and Lady, after twenty minutes of excellent vocalisation and lightning sketching, left their audience wanting more. The programme is completed by Miss Nancy Meron, vocalist: Jan De Martell, the Anglo-French comedian; and Datas, the well-known memory man.

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ETHEL HOOK
CARLITA ACKROYD
TOMMY HANDLEY
LESLIE SARONY. Etc.
(Produced by ALBERT DE COURVILLE.)

6.10 HOLBORN EMP. 8.45
THE VERSATILE THREE.
NAUGHTON & GOLD.
DOLLY & BILLY.
VICTORIA MONKS.
FRED CURRAN.
HERBERT LEE.
THE VIDEOS.
LES ROGERS.

6.20 ILFORD HIPPO. 8.40
West-End Productions Present
"BROADWAY JONES,"
A Scream in 4 Acts,
Written by George M. Cohan.
HARRY PIDDOCK as "BROADWAY."

6.30 KILBURN EMPIRE 9.0
SAMSON.
WHIT CUNLIFFE.
IVOR VINTOR.
MAY HENDERSON.
S. W. WYNDHAM.
ROLF SLATER.
ZETTA MOR.
HARRY EMERIC.
BILLY & BURKE.

6.30 SHOREDITCH OLY. 9.0
PERCY HONRI.
ERNIE MAYNE.
HARRY BEDFORD
MAYNE & SHERIDAN.
DULCIE HALL & CO.
PEGGY & LENA CHISHOLM.
LA FLEUR.
JASS & JESSIE.
PIC & ALF.

6.15 LEWISHAM HIP. 8.40
Messrs. B. & H. Levy Present—
"DANCING TIME."
Featuring—
ESTA STELLA.
WILFRED ESSEX.
THE 4 WARDS.
JIMMIE JEWELL.

6.15 CROYDON EMPIRE 8.30
Low Lake presents The New Revue
"JINKS,"
Featuring
BOB STEVENS
and
DERRA DE MORODA.

6.30 CAMBERWELL PL. 9.0
JACK HYLTON—AND HIS FAMOUS BAND.
ERNIE MAYNE.
NAUGHTON & GOLD.
FRED. RUSSELL.
VIOLET KING.
HAL WRIGHT.
THE SKATING NELSONS.
VAN-DE-PEEAR.

6.30 ISLINGTON EMPIRE 9.0
ELLA SHIELDS.
SAMMY SHIELDS.
DORIS ASHTON.
OLIVE SLOAN & CO.
WE THREE.
SUTHER.
RALLIS DUO.
BAIN & HILL.

6.30 GRAND, ClaphamJ. 9.0
Jack Buchanan Presents—
ARTHUR RISCOE
in
"BATTLING BUTLER."
Actual Production from the Adelphi Theatre of London's Musical Comedy Success.

6.30 POPLAR HIPPO. 9.0
FRED. BARNES.
VERA WOOTTON.
WILSON HALLETT.
HARRY CHAMPION.
ELLIS DRAKE & CO.
GALNO TRIO.
ERNIE ROMA.
OLIVETTE.
LILLY DENVILLE.

6.30 HAMMERSMITH PL. 9.0
KHARUM.
MAY HENDERSON.
WHIT CUNLIFFE.
JOHNSON CLARK.
DAISY DORMER.
ROLF SLATER.
EDGAR CURTIS.
FRANK & SOMERS.
CARRIE & DICK.

6.30 WILLESDEN HIP. 8.45
Low Lake presents
"KU-KLUX-KLAN,"
A Musical Melo-Burlesque in 12 Scenes,
By Arthur Rose.

6.30 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present
"HER WEDDING NIGHT."

6.30 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present
"HER LUCK IN LONDON."

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Once again that popular drama, "A Royal Divorce," comes here, under the management of Mr. Arthur Gibbon. Miss Evelyn Hope makes a dignified Josephine, and Mr. Ashley Page is a real Napoleon. Both gave convincing performances. Mr. Ale cForbes is Talleyrand, and gives an able portrayal of that character, and Miss Lillian Stanley appears as Marie Louise.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D Bradbury; B. M. and Mus. D., Mr. H Rushworth.—"The Return of Sherlock Holmes" has a fascination for those who follow Conan Doyle's famous detective stories, which are refreshingly interesting compared with Yankee film stuff. Mr. Eille Norwood proves an able exponent of the incomparable Sherlock, and Mr. Arthur Vezin as his confidant, Dr. Watson, made a companionable personality. Miss Winifred Griffiths, successor to Miss Hilda Moore, endows the part of Cecilia with much piquancy; Mr. Lechfield Owen takes the rôle of her father Dr. Shlessinger; and Mr. Paul Gill acts as the Scotland Yard detective. Mr. J. S. Carre duplicates the parts of the scientist and Mons. Meunier; Mr. Bryan G. Powley is the blackmailer; and the affianced pair (Lady Carfax and the Hon. Philip Green) are well represented by Miss Daisy Cordell and Mr. Philip Easton; while Mr. Frederick Maxwell portrays Col. Morsa.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—"The Goods," a musical variety play, presented by Mr. Jack Cromo, has plenty of artistic ability behind it, and gave good value to a holiday audience. Jack Cromo appears with Tommy Nelldon and Meg Hamilton as the principals, and each do thoroughly well, the two first in the comedy line, and the latter as a charming leading lady. Then Edgar Sawyer adds to the comedy side, and Ernest E. Hall might be singled out as being a distinct success as a vocalist. Some of the numbers are extremely pleasing, while the dressing and scenery are a sheer delight.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—"The Queen of the Cabaret," a sort of futuristic musical comedy, allows Miss Ruby Kimberley and Mr. Jack Tully to display their talents in this production of theirs. Billy Russell, a local comedian, finds favour, and others who appear in the picture are Gordon Taylor, Handly and Celleine, together with the Six Cabaret Girls and a Jazz band, who contribute much to the gaiety of the show.

GRAND.—P., Moss' Empires; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—Charles Austin, newly from Australia, reintroduces our old friend Parker in "Parker's Burglary," and evokes great fun. Blanche Maynard, Gus Sharland, and Arthur West assist extremely well in this. George Bass, with his comic personality and novel line of comedy, continues to upset the equanimity of the audience. Victor Andre dances in a way well worth watching, Hicken and Rose put in some comedy equilibristic work, and Ancaster dexterously juggles with plates and bottles. Syd Moorhouse also sings and talks well.

EMPIRE.—P., Moss' Empires; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—The principal feature here is the appearance of the Japanese screen star, Sessue Hayakawa, in a dramatic sketch, "The Samurai," which is a tale of the military class of Japan. Hayakawa's methods are impressive. Dora de Winton gave splendid support among a capable company. The variety programme included the Mirthful Jovers, who gave a versatile exhibition of music, song, comedy and gymnastics. Carne and Kellaway introduced some acceptable entertainment as a novelty duo, and Kharum, the Persian, demonstrated his ability for pianoforte feats. In addition, there are Fred Hastings, in humour at the piano; the Videos, in roller skating; and Clown Argo, the mimic.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—"Stop Flirting" draws large houses here this week. A strong company, presented by Sir Alfred Butt, includes Mr. E. Louis Bradfield, Miss Dorothy Waring, and the clever specialty dancers, Joan Bryant and Gerald Seymour.

THEATRE ROYAL HIPPODROME. — M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—Topping the bill here this week are Miss Dorothy Ward and Shaun Glenville. In addition, the Krakes present their amusing sketch, "Fun in a Tram Car"; Malvina "just a fiddler"; Eileen Lake, soprano; Manuel and Francois, acrobats; the Tiller Children, a clever troupe of child dancers and vocalists; and Alf. Thomas, comedian, complete.

ABBEY THEATRE. — M., Mr. Lennox Robinson.—Mus. D., Dr. J. F. Larchet.—"John Bull's Other Island" is being played here this week with full Abbey cast, the production playing to "capacity" nightly.

QUEEN'S THEATRE.—M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The Dublin Opera Company met with much success here this week, presenting "The Lily of Killarney" and "The Bohemian Girl." The principals include Messrs. Jay Ryan, Irvine Lynch, Jos. O'Neill, T. J. Young, W. J. Lemass, Misses Joan Burke, May Doye, and Teresa Owens.

OLYMPIA THEATRE. — Ps., Mr. J. J. Bradlaw and Mr. R. Morrison. — An all-Dublin company of artists produce Mr. John MacDonagh's latest musical comedy, "Next Stop, Dublin," here this week, the cast including Messrs. Jimmy O'Dea, Dick Smith, Ralph Goggin, Misses Fay Sargent, Lily Murnaghan, supported by the Lennox Troupe of Dublin dancers.

TIVOLI THEATRE. — M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Starring here this week the Palatine Singers in a scena, entitled "Round the Camp Fire," draw much applause. Supporting items include Tom Copeman, in a speciality act; Miller and Phlora, entertainers; Tom E. Dean, comedian; the Giddy Bros., in novelty act; Damsell and Boy, in speciality act; and Wyn Gladwyn.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Glasgow Grand Opera Society occupy the boards this week, giving four performances of "Faust" and three of "The Daughter of the Regiment." The proceeds are in aid of the Royal Samaritan Hospital.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—"So This is London" made an excellent holiday attraction here, and the fun of the play made an immediate appeal. Mr. Fred Kerr is inimitable in his original part, and is supported by a well-balanced company.

ALHAMBRA, LTD.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. W. Crossley Taylor; A. M., Mr. Fred A. Ferne. — The D. L. Keith Productions present the comedy revue, "Visions." Prominent in a capable company are Dick Evans, Miss Elaine Rosslyn, The Gregorian Singers, Levoic and Moran (dancers), Yootha Rose, Gracie Rosslyn, and James Plant.

OLYMPIA, LTD.—M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson.—Mr. Harry Lees is presenting the amusing revue "Kee-Hoy." George West, a most amusing comedian, and Miss Sylvia Watt, do excellent work in the comedy line. Others equally successful were Miss Ivy Gordon, Keila Dalzell, Alex. Foster, Derry and Toms, and the Desmond Troupe of Dancers.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—"The Loves of Mary Queen of Scots," with Fay Compton in the leading part, is the notable British screen production presented to patrons of the Coliseum this week.

METROPOLE.—M., Mr. John Walker.—This week the Mackie Production Syndicate present the revue, "Only a Joke." The principal artists in the cast include Carr and Finch, Ike Freedman, Oliver and Mack, Jack Andrews, Eight College Girls, Arthur Stevens, Violet Coote, Peggy Desmond, and Jack Brady.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; D. M., Mr. Henry Farmer.—The variety programme here includes popular Miss Ella Retford, whose success was proclaimed by a unanimous recall; Tom Clare delights at the piano; while Christopher and Columbus are very funny in their comedy stunt. Also here are Paul Witt, May Stevens, and Garry Lynch in "Something New"; Renee, the lady juggler, who, with her partner, performs some marvellously dexterous feats; and that clever male impersonator Winifred Ward.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—At the Pavilion the Alhambra Company (London) present a new version of "You'd Be Surprised." An excellent cast includes Harry Dent, Billy Rego, Leslie Barker, and Laurie Barclay.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—"The Green Goddess" comes to Liverpool for the first time, and on Monday evening a large audience derived much pleasure from that gripping play, the screen version of which has been seen in this city. It was mounted in capital style, while Mr. Gilbert Miller's company did it every justice. Mr. Frederick Victor, as the Raja, played with dramatic strength, Mr. Sam Lysons provided a splendid study of valet Watkins, Yves Renaud and Stanford Holme impressively impersonated the two priests. Miss Dorothy Rundell sympathetically presented Lucilla. Mr. J. W. Austin handled the part of Dr. Traherne in fine style, Mr. Arthur Barclay was excellent as Major Crespin, and other rôles were held by Miss Elsie Wagstaff (An Ayah), F. Boye-Benton (a dancer), and James Holland (Lieut. Cardew).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—On Monday evening a packed audience laughed continuously over "Sally," the brilliant musical comedy, and showered applause upon the principal artists, all of whom worked hard towards success. Miss Beryl Lesley delighted everybody with her portraiture of the scullery maid, and she was greatly helped by Bruce Milward (Sacha), Max Kirby (Jimmie Spelvin), Roy E. Ray (Otis Hooper), Eric Greathatch (Blair), Teddy Brogden (Constantino), Fred Marshall (Richard Farquar), Reg. Austin (Admiral Travers), and Will Henry ("Pops").

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—Galsworthy's "The Pigeon," and Barrie's curtain-raiser, "Half-an-Hour," were withdrawn last evening to make way for "The Land of Promise," preceded by the first presentation in England of Eugene O'Neill's "Bound East for Cardiff," which are to be given this (Wednesday) evening.

HIPPODROME. — M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—A strong programme is being offered here this week. Heading it are the Versatile Three (A. A. Haston, C. W. Mills, and A. Tuck), whose entertainment is highly appreciated; the ever-popular Hilda Glyder earns general approval for her latest successes; Harry Thurston, supported by Amy Dalby and Fred W. Ring, supplies a very effective playlet, "Down and Out," which is followed with keen interest; the Kenna Bros., who recently made a big hit in local pantomome, proved as funny as ever; Felovis shows remarkable finish as a juggler; and others in the list are Dirk and Anton, athletes, Iris and Phyllis, juvenile artists; and Vivian Foster.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The main feature this week is Jack Hylton's famous band, which gives great delight to everybody. The Two Rascals (Chas. O'Donnell and Eddie Fields) bring their latest songs; Harry Herbert maintains his reputation as a genuine comedian; Leon Kimberley and Helen Page have an artistic turn, "Spring is Calling"; Lillian Burgiss, with Marjorie Parker at the piano, renders several ballads in pleasing style; and others billed include Newhouse and Merrill, capital comedy cyclists; and the Five Bombays, remarkable dancers.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.—"What Cheer" is a new musical comedy revue sent by Mr. John D. Roberton, and affording much enjoyment. In the cast are Hayes and Austin, Betty and Billy Clark, Hilda Gibson, George Clayton, Vera Maude, and Vernon Drake.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — In the variety bill are Bert Maddison, in new burlesques; Dan Bros. and Sherry, who present a talented musical melange; John Morris and Joy Vane, in "The Artist and Another"; Sadie Morris, male impersonator; Grace Cunard, comedienne; the Ketos, eccentrics; Elmar Trio of Entertainers; and Jim Nolan, comedian.

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Messrs. George Grossmith and J. A. E. Malone have an excellent company here engaged in the presentation of their musical comedy attraction, "The Beauty Prize," which tells a lightsome story, with many ear-haunting lyrical effects. Miss Joan Lockton as Carol Stuart, and Mr. Claude Hulbert as Odo Philpotts, fill the leading rôles with distinction; and other good parts are in the hands of Mr. Philip Simmons, Mr. Peter Haddon, Miss Mignon Morenza, and Miss Paula York.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. T. C. Hickson.—Messrs. Grossmith and Malone's "The Cabaret Girl," which is showing here in the course of a farewell tour, is attracting lovers of good musical drama, this particular example having already made hosts of friends on previous visits. Miss Mary Leigh as Flick, the "girl," and Mr. Norman Griffin as Mr. Gravvns, are the outstanding features, but in a long and competent cast very able work is done also by Mr. Harold Bradley, Mr. Seymour Beard, Mr. Pip Powell, and Miss Kathleen Yates.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—The star attraction here this week is the popular comedian Harry Tate, who overflows with his particular brand of burlesque humour as the announcer in "A. Y. Z. Broadcasting." Tom Barrasford, the entertainer, is also a notable attraction, and other varied and clever acts are supplied by Edna Maude, Chas. Palla, Hilda Newsome, Willy Woltard, Texas Walker, and Eric Peacock.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—A galaxy of old-time stars fill the major portion of the bill here, the performers being Florrie Gallimore, Marcus Boyle, Ada Fawn, Cullen and Carthy, J. W. Hall, Lottie Lennox, Tom E. Royal, Lily Currie, and Phil Herman; while up-to-date talent is exemplified by May Sherrard, the popular comedienne, and a smart act by Walton Bros. and Webster, entertainers.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company are playing here in a sound and appealing drama, "Her Only Son," in which their high standard of acting is praiseworthily maintained.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes. — The "W" Productions have a brisk and amusing revue here, entitled "Shavings," in twelve scenes, which make twelve distinct hits. A strong cast includes Joe Lewis, comedian; Vera Hind, comedienne; Nellie Maguire, vocalist; Jocelyn Cooper, Geo. Franklin, Reg. Marte, and many other experienced players.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; Mus. D., Mr. Chas. H. Bayley.—The latest edition of "High Heels and Stockings," presented here by Mr. Ventom Swift, is proving a big attraction to local patrons. The cast includes Willie Cave, comedian; Albert Darnley, junr., light comedian; Maggie McLean, an accomplished vocalist; the June Sisters, novelty dancing specialists; Bob Selvidge, comedian; Maisie Lee, soubrette; and other expert performers.

RUSHOLME THEATRE. — M. D., Mr. Arthur W. Belt. — The new Manchester Repertory Company, now firmly domiciled here, are following up a long series of successes by an excellent rendering of "French Leave," which is duly appreciated by big audiences.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall. —A fine vaudeville bill here includes Hetty King, the well-known male impersonator; the Arkansaw Travellers; the Weaver Bros., in an original act; Victoria Carmen and her Shadow; Dick Henderson, the Yorkshire comedian; Chrns. Richard, the eccentric one; the Skating Nelsons; and the Charles Thomas Troupe of brilliant gymnasts.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—Tom Walls presents "Our Liz," farcical musical comedy, full of fun and catchy numbers, and plenty of excellent dances. A strong cast includes Renee Reel, Herbert Darnley, Jack Basty, Leslie Halton, Zerlina Harrington, Fanny Olive, Violet Vaughan, W. A. Haines, George Manton, the Monte Carlo Girls, and the Empire Quartette. The music is by Jack Waller.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont; A. M., Mr. N. H. Roscoe.—Mr. J. A. E. Malone's company is paying a return visit with "Peter Pan," which is proving a fine Eastertide attraction. Miss Maisie Darrell is a charming Peter, Miss Marguerite Moreton is excelent as Wendy, and Mr. Lionel Gadsden is very good as Captain Hook. All the other parts are in capable hands.

THEATRE ROYAL.— M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. M. Mahony; Mus. D., Mr. Frank Milner.—Mr. Sydney Bransgrove presents "A Message from Mars." A strong cast includes Miss Muriel Martin-Harvey, Mr. David Miller, Mr. Hilliard Vox, and Mr. Horace Custins in leading parts.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur R. Hollands; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. Tom Arnold presents the revue "All in Favour." At the head of a well-selected cast is Frederick Bentley, the clever comedian, supported by Florence Helm, Alma Vane, Mabel Lambeth, Bruce Cameron, Harold Brownlow, Frank Howard, the Mostyn Quartette, and Lawrence Tiller's Troupe of Dancers.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—A big holiday programme is contributed by Scott and Whaley, comedians; the Three Swifts, club juggling act; St. Juste and Higgins, entertainers; Haigh and Escoe, in comedy scena; the Sparkling Mozelles, in songs and dances; the Flying Winskills, aerial acrobats; and Sam Hilton, comedian.

ATTERCLIFFE PALACE THEATRE.—G. M., Mr. Arthur R. Walker.—Mr. Fred Reynolds is presenting Brinn, assisted by Mlle. Airos, in a clever balancing act; Dene Dunlop, novelty act; the Dakotas, rope spinners and whip manipulators; Frank Terry and Enid Yorke, dancers; Frank Melvin, comedian; and the Kamakura Japanese Family, illusionists and conjurers.

At His Majesty's, ABERDEEN, Harry Day's revue, "Ideas," is being presented twice nightly to good audiences. The Palace is closed meantime, but at the Tivoli the revue "What a Lad" is staged.

At the Hippodrome, ACCRINGTON, "Radina" is presented by the Dutch savant Prof. J. Popjie. Other turns are Devola and Rex, Elgar Hudson, Morton and Martin, Hill and Dale, Lyons and Moore, and Fred Hutchins.

The Theatre Royal, ASHTON-UNDER-LYNE, reopens for the presentation of "The Lady of the Rose." Mr. Alec Fraser heads a first-class company as Colonel Belovar. The Empire Hippodrome is showing the sporting revue, "Ten to One On," in nine gallops. The cast includes Clara Coverdale and the Ten St. Leger Girls.

At Grand Opera House, BELFAST, the holiday attraction is "The Belle of New York," presented by Mr. J. Bannister Howard's company. At Royal Hippodrome innumerable patrons are delighted with the musical comedy, "The Talk of the Town," with a powerful cast. The Empire are featuring a capital revue, "Oh! Norman," presented by Mr. Alfred Leonard and a clever company, including Miss Josey Leyton, Mr. Tom Reno, Hayden and Scott, and Ronald Green. The Harmonics, in mirth and melody, are starring at the Coliseum; and vaudeville at the Gaiety is sustained by Billy Rejane and Betty, vocalists and dancers; Jack McCormack, burlesque comedian; and Miss May O'Neill, Irish vocalist.

At the Argyle Theatre, BIRKENHEAD, an excellent variety company comprises A. C. Astor, Wish Wynne, Bert Terrell, Norman Carrol, the Kitchen Comedy Four (including Bella Moody), Lloyd and Montrose, and Caston. At the Hippodrome we have Albert de Courville's revue, "The Whirlwind," with Harry Welsh in the principal rôle.

At the Theatre Royal, BLACKBURN, is Robert Courtneidge's company in "Paddy the Next Best Thing," with Miss Muriel Munro in the name part. John Lester presents "The Round-Up of 1924," at the Palace Theatre, with a cast including Chick Farr, Harry and Burton Lester, John Tiller's 8 Palace Girls, and the Ten Cowboy Syncopators. The attraction at the Prince's Theatre is Miss Marie Yorke in "Caley's Crackers." She is supported by Jean Jeanette, George Elisia, and the Great Morell.

"The Merry Widow," with George Graves as chief comedian, is at the Grand Theatre, BLACKPOOL, this week; "Katinka" is once more at the Opera House; Lily Morris leads the programme at the Palace; and M'Lita Dolores and Albert Bruno are the principals at the Winter Gardens in the "Tip-Top Topical" revue.

At the Theatre Royal, BLYTH, Frank E. Franks, supported by a strong company, submits his latest production, "The Times," and meets with a hearty reception.

At the Grand, BOLTON, is Jack Gallagher's "Futurists" in a new "musical mixture" entitled "Wake Up." The cast includes Jack Gallagher, Philip Becker, Billy and Doris Harley, and a strong supporting cast.

The BOSCOMBE Hippodrome has a fine holiday programme in Fred Duprez in the 1924 Manhattan Follies.

At the Theatre Royal, BOURNEMOUTH, the attraction for the holiday week is Mr. Fred Terry and Miss Violet Farebrother in "The Scarlet Pimpernel."

"Scotch and Polly" is at the BRADFORD Alhambra, the cast including Tommy Lorne, Jamieson Dodds, Ian Lloyd-Mackenzie, Betty Green, and Moya Chance.

Garadini and his orchestra have commenced their summer season on the Royal Prince's Parade, BRIDLINGTON. Mr. A. Leonard Masters, the new manager of the New Spa and Opera House, has commenced the season in the Opera House with the engagement of a first-class company in "Phi-Phi."

"Katinka" is at the Theatre Royal, BRIGHTON, with Mr. Fred Colley, Miss Constance Neville, Mr. Norman Green and Miss Marion Edwards in the cast. Clarice Mayne, with Les Eldons, Sidney Edwards, Cyril Key, and Jennie Keyworth, Marie Lawton, and others, make up a first-rate variety show at the Hippodrome; while "Her Temporary Husband" is at the West Pier Theatre, with Miss Peggy Abbott and Mr. Ian Fleming in the cast. "The Outsider" is at the Palace Pier Theatre; with Anartos Bros., in "Plum Blossom," at the Grand Theatre.

At the Prince's Theatre, BRISTOL, the British National Opera Company presents "Aida," "Carmen," "The Magic Flute," "Faust," "Parsifal," "Tannhauser," and others. At the Hippodrome a grand variety programme includes Maidie Scott, Coram and "Jerry," Cornalia and Eddie, Fred Lake, Charlier and Cavellier, Styles and Sonny, and Power and Bendon. At the Empire the revue, "Evening News," is the attraction. At the Bristol's Little Theatre, this being the last week of the season, "Mrs. Gorringe's Necklace," a comedy in four acts, is proving popular.

At the Victoria, BURNLEY, are Freddie Frome's "Frolics." The entertainment provided is of a high quality, and the artists include Daisy Vall, Dorothy Gould, Essie Walker, Keith Kettle, Freddie Frome, and Charles Bell. At the Palace Mr. Albert Douglas presents Wilfred Shine in "The Jeffersons." Paul Thompson and Iris White are appearing at the Empire in "The Love School."

Robert Courtneidge's company present "The Last Waltz" at the Opera House, BUXTON. Zillah Bateman, Noreen Hamilton, and Charles Chamier take the leading parts.

At the New Theatre, CAMBRIDGE, London Musical Comedy Productions, Ltd., present "The Beauty Prize."

Miss Violet Vanbrugh is appearing at the New Theatre, CARDIFF, submitting a fine piece of acting in "The Flame"; Mr. Sam Livesey according good support. At the Empire a big attraction is the visit of the British National Opera Company in a grand opera festival. The company, consisting of 175 artists, has an extensive repertoire, and coming to Wales, the home of song, has been most enthusiastically received, attracting attendances from the outlying districts. At the Playhouse "The Dare-Devil" is presented.

Percy Mavis, by arrangement with J. Edward Bleriot, is presenting "Buzz Along" at the Opera House, COVENTRY, and at the Hippodrome Will Dalton's revue, "Heads or Tails," fills the bill.

At the Theatre Royal, DARWEN, Dick Ray presents the 1924 edition of "Kick-Off," the cast including Fred Renon, Florence Thurston, and John Cullen.

At DEVONPORT Tom Arnold presents "Seeing Life," the principals being Edwin Lawrence, John Harcourt, and Jane Ayr.

A. N. Smith presents his musical comedy revue, "The Real Stuff," at the Grand Theatre, DONCASTER. George Hyam is the principal comedian. At Arcadia the Denville Stock Co. present "The Old Home."

At the Gaiety Theatre, DOUGLAS, I.O.M., Messrs. Horsefield, Daunt and Michelson present "Quinneys" for Easter week. The cast includes Malcolm Tearle, Frederick Castleman, Douglas Thompson, Sydney A. Oakes, William Daunt, Mrs. Hill Michelson, Molly Redmand, and Irene Tudor. The comedy is produced by Mr. Daunt.

Charm Enterprises are presenting at the Royal Hippodrome, DOVER, Lolo Charm, the male impersonator, in "Hullo! Bubbles." At the King's Hall (pictures), George and Rene Kempton, versatile entertainers and novelty dancers, are appearing.

At the DUDLEY Opera House C. A. Jusson and company present "Aerial Flashes."

At the King's Theatre, DUNDEE, this week, "French Follies" revue, presented by Lormay, Ltd., is received by large houses with marked signs of approval. Fred Miller, the leading comedian, bubbles over with wit and humour all through the show. Rene Ralph, a delightful songstress, is heard in several tuneful numbers, being ably assisted by an exceedingly attractive chorus, whose dancing is quite out of the common. Dorothy Grace, a charming soprano, goes big in her "Fan" song, while Millie Deane figures successfully in a Grand Guignol drama. "Why Worry?" the revue staged at the Victoria Theatre, bristles with fun, and is undoubtedly a show calculated to drive away dull care. A strong cast is headed by Morris and Moore, whose business is agreeably fresh. Montague and Partner and Fred E. Luker contribute much to the enjoyment, while other capital performers are Stella Ritchie, Doris Harrington, Nellie Forbes, and Jack F. Knight. Dolly Irving's Eight Night-Light Girls call for a special word of praise. Appearing at the Oxford are York and Morgan, and Sylvester Tramp. Perse and Peters, in their Egyptian Rag, are at the Princess's, and Sandy Scott heads the Tivoli bill. Bostock and Wombwell's Royal Menagerie is located all this week at the Esplanade. The principal attraction at La Scala is Eleanor Boardman, in "Souls for Sale," and the leading feature at the Kinnaird is "Young Lochinvar."

At the Devonshire Park Theatre, EASTBOURNE, C. Aubrey Smith, in "The Man in the Wheel-Chair," with Mary Odette. At the Pier Theatre, St. James' Productions, Ltd., presents "Plus Fours," by arrangement with Peggy O'Neil. At the Hippodrome, Leonard Morris presents "Tons of Fun," with Arthur Pond, Daisy Crossley, and Ernest Shannon. The Municipal Concerts, Arthur de Greef, solo piano; Norman Notley, baritone; and Louis Nikola, from Maskelyne's.

At the Lyceum, EDINBURGH, the Southern Light Opera Company is playing "A Runaway Girl." Miss Lena B. Murray is a delightful Winifred Gray, and Miss Ethel Scott Bruce also as Carmenita. Miss Amy G. Murray is a graceful Alice; and Mr. J. Ogilvie Callander gives a capital performance of Guy Stanley. The comedians, Mr. J. S. Brewster as Lord Cook, Mr. Kellas Brewster as Flipper, and Mr. J. N. Machugh as Sir William Hoake, were exceptionally good. The Olympian Circus at the Royal is having a decided success, and the versatility and humour of performers such as Harry Fossett and Clive Watts, Ancaster, Tom Fossett, and the pleasing appearance of Mlle. Dagmar, Mme. Sari, Mlle. Fleurazella and Partner, and other members of the company warrant the hearty applause of the audiences. At the King's, Mr. Robert Courtneidge's company, which includes Miss Peggy O'Neill, is appearing in "Special Licence." Miss O'Neill plays the central figure of the piece, Lady Margery Darrell, very cleverly indeed, making it full of a bright and easy humour. Mr. Charles Courtneidge acted the part of Dyon Warden in an extremely amusing fashion. The Empire has an exhilarating attraction in the Wylie-Tate production "Dancing Mad." Miss Mona Vivian acts with agreeable vivacity, and is drolly and effectively supported in much humorous business by Mr. Jos. Alexandre, Mr. Dan T. Poluski, Maeder and Marise (excellent dancers), George and Beattie Darino, and Miss Alice Watts, all help to keep the piece going with spirit and gaiety.

Miss Kitty Tom's revue company, with Mr. Fred Roma, in "Muddles of 1924," is at the King's, GAINSBOROUGH.

"Bluebeard's Eighth Wife" is being played at the Hippodrome, GLOUCESTER, this week. The cast includes Francis Robert, Leonard Walker, and Miss Honor Byrne.

At the Tower Theatre, GOOLE, Stanley Ravenscroft is presenting the comedy, "Brown Sugar," cast including Charles S. Barber, Adrienne Yates, Colette Beaumont, Sammie Freeland, Stanley Ravenscroft, and Elsa Franklyn.

At the King's Theatre, GREENOCK, Sir Frank Benson and his Shakespearean company opened on Monday in "Hamlet"—"The Tempest," "A Midsummer Night's Dream," "Macbeth," and "The Merchant of Venice" being announced for presentation during their week's stay.

The Compton Comedy Company, including Miss Ellen Compton, are appearing in repertoire at the Theatre Royal, HALIFAX. At the Grand Theatre the Denville Stock Company are presenting the military play "The Guardsman." The musical production "Forbidden Fruit" is being staged by the Brothers Luck at the Palace.

At the Royal, HANLEY, Mr. Bulmer presents "The Rat," with Ivor Novello in the title-rôle. It is a gripping play, and holds the audiences spellbound. Madeline Seymour is fine as Zelie; and Dorothy Batley as Odile is a great success. At the Grand, "On the Dole" is presented by Thos. F. Conyer's company. Albert Burdon is chief comedian.

At the Theatre Royal, HUDDERSFIELD, is D'Oyly Carte's Opera Co., in a repertoire of Gilbert and Sullivan operas. "The Lucky Wife," a rollicking revue, is at the Hippodrome, with William de Lacy as principal comedian. At the Palace the Sonora Band, in syncopated airs; Jessie Danvers and Co., in "The Key"; Renee and Godfrey, the Three Equals, Nora and Barney Moore, and Arthur James.

Mr. Fred Le Cren is presenting the musical farcical comedy, "She Slipped," at the Theatre Royal, JARROW. The cast includes the Bros. Oxo and Adan Le Cren.

A capital programme is presented at the KEIGHLEY Hippodrome by Donald and Carson in "The Deck Hand," Wensley and Dale, Bros. Geddes, Frank Cass, Stella and Partner, Elvena and Alert, and Ted Marcel.

Matheson Lang, at the Grand, LEEDS, had a great reception on Monday, when he again presented "The Bad Man," and on Thursday evening and the remainder of the week he is to be seen for the first time here in "Carnival." Miss Phyllis Dare adds considerably to her local popularity in the new musical play, "The Street Singer," and is most ably supported by Arthur Pusey and a capable company. At the Queen's, Jack Herbert presents the musical burlesque, "Come In," an invitation which was well responded to on Monday evening. A capital variety bill at the Empire includes such favourites as Marie Dainton, in clever imitations; Bert Errol, in his original "Modes and Melodies of 1924"; Oswald Williams, illusionist; Jack Lane, the Yorkshire rustic; George D'Albert; Ted Baxter; and Les Germaines. C. W. J., Ltd., present amusing entertainment at the Hippodrome with "The Early Girl," a musical extravaganza dealing with the Stone Age, in which the whole company make the most of their opportunities. Dorothy Lena dances and sings admirably, and is most ably supported by Winifred O'Conflor, Albert Le Fre, Geo. Warde Morgan, Richard Cooper, Muriel White, Sam A. Winter and Edward Maples. Riley Productions present the revue, "Toodle-Oodle," at the Varieties, Mike Johnson, Kitty Austin and the Reegoes being prominent.

At the LEICESTER Royal Opera House we have "The Little Duchess," presented by Robert Courtneidge. A strong cast includes Gladys Simmons, James Salter, Dan Rolyat, Gwen Clifford, and Babs Farren. The E. Hill Mitchelson Repertory Company are bringing their season to a close on Saturday night. The play selected for this week is a military one, entitled "The Assassin," in which E. Hill-Mitchelson as Prince Demetri, Stanley W. Healey as Ivan Ipanoff, and Violet Carlyle as Countess Wanda give clever portrayals. The Palace bill of fare is headed by "Peeps Into the Realms of Terpsichore," and the cast includes J. W. Jackson, Freddie Westcott, Cecilia Orleans, Valerie Douglas, and the Twelve English Dancers. Other turns are Beryl Beresford and company, Clarkson Rose, Serlany Troupe, Scott Sanders, and Farlane and Mac. At the Pavilion is a Calvert production, "Dainty Dishes," other turns being Reg. Heaton, Jack Burke, Rosalie Jacobi, Arthur Ronald, Alfred Harlin, Ronnie Ross, Madge Mayer, Doreen Dancit, Cissie Calvert, and the Four Denvers.

At the Hippodrome, MARGATE, J. Bannister Howard is presenting for Easter week "Tons of Money," with Marjorie St. Aubyn, Ellen Pollock, Harry Phydora, and Leslie Hamilton in the leading parts.

The holiday attractions at the Gnoll Hall, NEATH, are Ross and Jerome, in a comedy burlesque, "Wedding Bells," and A. Walmer, the whistling pianist.

At the Tower, MORECAMBE, an excellent programme includes Jack Edge, Agnes Croxton, Gerard and Leslie, Darty and Partner, Sydney and Adelaide, Jack and Emily, and Wilf. Burnand. Miss Noel Eadie was the soloist at the Sunday evening concert by the Band of the 1st Seaforth Highlanders. At the Winter Gardens are the Five Hesseys, Lola Milton, Foster Kershaw, Romeo and Rip, and Leah Victoria. "Double or Quit" is at the Royalty Theatre.

At the Theatre Royal, NORTH SHIELDS, Mr. Arthur Sleep's company is appearing in "Topical Times."

"The Afrikander" is at the Theatre Royal, NORWICH, with Charles Garry, Stella Patrick-Campbell, and Henderson Bland in the cast. The Zancigs head a good variety bill at the Hippodrome, others in the programme comprising Hal Joy, Vernie, Marcus, Dolly Varden, Edward Victor, O'Wray and O'Dare, Tom Costello,

(Continued on page 12.)

TWELFTH NIGHT.
Malvolio: "Some are born great, some achieve greatness and some purchase a tin of
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NEXT WEEK'S CALLS.

MONDAY, APRIL 28, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 19 NOW DUE.

ALBANY WARD THEATRES.

Noe.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

BARNSTAPLE THEATRE ROYAL.—"Headlights."

GUERNSEY ST. JULIANS.—"Merry-go-Round" film.

JERSEY ALHAMBRA.—Corrie and Foote.

JERSEY OPERA HOUSE.—Marsh and Baillie Shakespearean Company.

SALISBURY PALACE.—"Brilliants."

STROUD PALACE.—"Maid of the Mountains."

WEYMOUTH JUBILEE HALL.—"Aerial Flashes."

YEOVIL PALACE.—Harvey Brinton.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Three Maxwells.

HAMILTON HIPPODROME (rehearsal, 1).—"Only a Joke."

IPSWICH HIPPODROME (rehearsal, 11.30).—The Zancigs, Verme, Hal Joy, Marcus, Dolly Varden, Edward Victor, O'Wray and O'Dare.

IPSWICH LYCEUM THEATRE.—"Forbidden Love." "Miracle of To-morrow."

NORWICH HIPPODROME (rehearsal, 2).—Stanford and Allen present "Some Hustle."

NORWICH THEATRE ROYAL.—"A Royal Divorce."

PAISLEY RINK PALACE (rehearsal, 12).—McArdle and Donald, Musical Maples.

PAISLEY THEATRE (rehearsal, 12).—Arthur Hinton's Repertory Company.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Thos. F. Convery's "On the Dole" Revue Co.

ASHON-UNDER-LYNE PAVILION THEATRE.—Company as booked and Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Dramatic Co. present "The Link That Binds."

LIVERPOOL PAVILION THEATRE.—Terry Wilson, Eddy Roy and Vanwyck, Murphy and Mack, Hilda Mostyn, Jack Byrne, Moss and Maachah, The Lombards, Macdonald and Payne.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME.—The Great Carmo and company as booked.

MANCHESTER JUNCTION THEATRE.—Company as booked and Picture Entertainment.

MANCHESTER KING'S THEATRE.—Mr. Harry Warburton's "Shavings" Revue.

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "Two Little Vagabonds."

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "Maid of the Mill."

MANCHESTER QUEEN'S PARK HIPPODROME.—Mr. Bert Abbott's "Lizzie" Revue.

MORECAMBE WINTER GARDENS.—Picture Entertainment.

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Mr. Teddy Cooke's "There You Are, Then" Revue.

SALFORD ROYAL HIPPODROME.—Foster Kershaw, The Deldees, and Picture Entertainment.

LONDON SYNDICATE HALLS.

(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN TOUR.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Charles Thomas Troupe, Scott Sanders, Fred Walmsley, Coverdale's Dainty Dots, Mr. Hymack, Denise and Jan, Arley and Alys.

BRADFORD.—William Revill's "London to New York."

BURNLEY.—Ernest Dottridge's "Billy."

CARLISLE.—William de Lacy's "His Lucky Wife."

HALIFAX.—Joe Morrison's "Jazzland."

HUDDERSFIELD.—Six Bros. Luck's "Forbidden Fruit."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Pimple Film Enterprises present "Punch."

WARRINGTON.—Vera Rudd and Partner, Dick Henderson, Hal Bryan, Beryl and May, Marie Lawton, Aito, Enderby.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

BIRMINGHAM GRAND (rehearsal, 1).—George D'Albert, Shirley White, Violet Essex, Tucker, Mooney and Holbein, Withal and Orrie, Gertie Gitana.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Albert De Courville presents "The Whirlwind."

CARDIFF EMPIRE (rehearsal, 1).—The British National Opera Company.

EDINBURGH EMPIRE (rehearsal, 12).—Tob Clare, Ike and Will Scott, "Look Out," Winifred Ward, Hilda Glyder, Harry Herbert, Paul Witt, May Stevens, and Garry Lynch.

FINSBURY PARK EMPIRE (rehearsal, 1).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babbington.

GATESHEAD EMPIRE (rehearsal, 1).—"Crash."

GLASGOW ALHAMBRA (rehearsal, 11).—Harry Tate, Melsa, Joan Carr and Kathleen Laffa, Jerry and Co., Gealks and Gealks, Finlay Dunn, Kemble and Morton, Doreen Hayes and Nora St. John.

GLASGOW COLISEUM (rehearsal, 11).—Company as booked.

GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.

HANLEY GRAND THEATRE (rehearsal, 1.30).—"Mr. Tower of London." Cast includes Archie Pitt and Gracie Fields.

HULL PALACE (rehearsal, 1).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

LEEDS EMPIRE (rehearsal, 1).—Christopher and Columbus, The Five Bombays, Hetty King, Albert Whelan, Cruikshank, Trixie, Hinsle.

LIVERPOOL OLYMPIA (rehearsal,).—Madge (Kiddy) Kennedy, G. H. Elliott, Sessue Hayakawa, Nixon Grey, Herbert La Martine, The Stadiums, Barker and Tarling.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCESTER PALACE THEATRE (rehearsal, 11).—"Lilac Time."

NEWCASTLE EMPIRE (rehearsal, 1).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.

NEW CROSS EMPIRE (rehearsal, 1).—Oswald Williams, Lily Morris, The Two Rascals, "Paradise Alley," Nellie Wigley.

NEWPORT EMPIRE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom Arnold presents "All in Favour." Cast includes Frederic Bentley.

PRESTON EMPIRE (rehearsal, 11).—"Hon. McTawnish."

SALFORD PALACE THEATRE (rehearsal, 10.30).—John Lester presents "The Round Up of 1924." Cast includes Harry and Burton Lester, Chick Farr.

SHEFFIELD EMPIRE (rehearsal, 1).—Weaver Brothers, Herschel Henlere, Charles Austin & Co., Adami and Assistant, Didama and Partner, Dolly Elsworthy, Reg. Wentworth.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Harry Day presents "Mirrors."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Not So Dusty."

STRATFORD EMPIRE (rehearsal, 1).—George Lee, The D'Ormondes, "Making Movies," Daisy Wood, Kate Carney, Frank Benson.

SUNDERLAND EMPIRE (rehearsal, 1).—"Visions."

SWANSEA EMPIRE (rehearsal, 2).—Tom Arnold presents "Love and Laughter." Cast includes Jimmy Godden and Mamie Soutter.

VICTORIA PALACE (rehearsal, 11.30).—Harry Lauder, Gresham Singers, "Our Palace Girls," Terry Twins, George Hurd, Frank and Vesta, Phil and Phlora.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Times."

STOLL TOUR.

(See page 15.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Bubble and Squeak."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Rainbow."

LEEDS HIPPODROME (rehearsal, 12).—"Wild Oats."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Radios."

NEWCASTLE HIPPODROME (rehearsal, 12).—Three Swifts, Scott and Whaley, Bert Errol, Miller and Canning, Haig and Escoe, Marjorie Fulton, Sam Hilton.

PARIS ALHAMBRA.—Period commencing April 18, 1924.—Six Galenos, Derry and Sloan, Kotchinskys, Fanny Nomano, Odellys, Boucot, Leon Rogee, Hassan Trio, Pearl and Lina Mitchell, Marck and Stuart, George Tristal, Jenny Golder, Pepino, Les Frères Rogers.

PORTSMOUTH HIPPODROME (rehearsal, 12).—Harry Hemsley, Kenna Bros., St. Juste and Higgins, Harry Gunn, Felovis, Clarice Mayne, Mihill-Johnsons.

SHEFFIELD HIPPODROME (rehearsal, 12).—"Little Miss Puck."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Irene."

SOUTHEND HIPPODROME (rehearsal, 12).—"The Early Girl."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Royal Italian Circus."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Robert Courtneidge presents "The Last Waltz."

AYR PAVILION THEATRE (rehearsal, 1).—"Kee-Hoy."

BATH PALACE.—Jack Como's "The Goods."

BLOOMSBURY CINEMA.—Ben Lawes.

BOURNEMOUTH "WESTOVER."—Bryn Wyn.

CHESTER ROYALTY THEATRE (rehearsal, 12).—"Bill's Derby Sweep," Penrose and Whitlock, Nina and Nora, Carlos Menard, Jack Dodds, Sydney and Adelaide, and Dirk and Anton.

EDINBURGH THEATRE ROYAL (rehearsal, 1).—"The Annual Album."

EDMONTON EMPIRE (rehearsal, 12).—"Fags" Revue.

EXETER HIPPODROME.—Joe Boganny and company, "Who Is She?" Lilliani Ladies, Chippy McGee, Walton Bros. and Webster, Sandy Black.

GLASGOW PAVILION.—Alhambra Co., Ltd., present "22 Carat."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Surpassing Show."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Rolls and Falls, Victor King, Twelve Komedy Kids, Zena Carrol, Ringle Bros., Sisters Mervan, John Moore, Tom D. Newall.

GREAT YARMOUTH HIPPODROME.—"Winners" Revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Spare Parts" Revue, featuring Randolf Sutton.

KINGSTON EMPIRE (rehearsal, 12.45).—The Perrier Productions present "Pops."

LONDON SHOREDITCH.—Miss Beryl Beresford and Partner, Lloyd and Montrose, Foster and Ninon, Geddes Bros., Monty Biggs, Joe and Willy, Buchanan Girls, Bros. Obo.

PENGE EMPIRE (rehearsal, 12).—"Whirled Into Happiness."

POPLAR QUEEN'S (rehearsal, 4).—Geo. Sax presents revue, "Going Some."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Griffiths Bros. and Miss Lutie, Elinor Power, and Pictures.

WORTHING THEATRE ROYAL.—P. M. Turner's "The Globe Trot."

"WANGLES OF 1924."

At East Ham Palace.

This attractive show opens with a bright and swinging scene, followed by a sketch called "A Mean Street." In this we are treated to good comedy in "Looking for Rooms," with Fred Marsh as Waddles and Jimmy Hughes as Inky. "(H)Anniversaries," by Louie Tinsley, simply brings the house down. Louie Tinsley is an artist of whom one never tires. In a later scene, the Wangles Night Club, she takes the part of a cook and masquerades as the Duchess of Dillwater, and makes merry with Fred Marsh as the Duke of Blotto.

W. Breach is a very versatile singer and has many numbers, which are accorded hearty applause. A novel feature of the show is the conducting by G. H. Carlisle.

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FROM THE PROVINCES.

(Continued from preceding page.)

Constance Wentworth, Minnie Fowler, and Frederic Lake are at the Thatched, La Grande Revuette at the Regent, and Star Mist at the Spring Gardens.

At the Grand, OLDHAM, "Toni" is the attraction, with a strong company, including Veronica Brady, Barbara Church, and Leo Franklyn, and a capital chorus. At the Palace the Ten Loonies, Archie Hill, Frank H. Fox, Tom Fox, Elsie Embro, and Sam Linfield's troupe comprise the programme. "Hallo! Wembley" is staged at the Colosseum, with Ernie Leno, Geo. Graham, Doris Newman, Wee Toss, Frank Preston, Bob Barlow, and Wal Langtry.

At the New Theatre, OXFORD, we have a return visit of the musical comedy, "The Cabaret Girl," presented by T. C. Wray.

At the Theatre, PAISLEY, Mr. Arthur Hinton and his repertoire company are in their fourth week presenting "The Christian," "A Soul for Sale," and "The Scandalmongers." At the Rink Variety Palace De Novo Five, in a vocal, comedy and dancing act; Two Melvilles, comedy jugglers; and the Three Maxwells, Scotch vocalists and dancers.

At the PRESTON Hippodrome Morny Cash is starring, supported by Clarke and Ritchie, Jack Byrne, Harold Moss, Isabel Maachah, and Hinsle, the comedian illusionist. Vandeville at the Preston Empire includes Nixon Grey, Daisy Wood, Jay Whidden, Nick Morton, Billy Sunday, Finlay Dunn, and Addison and Mitreriga.

The Imperial Opera Company is appearing at the Palace Theatre, RAMSGATE. The performances for the remainder of the week include "Lily of Killarney," "Il Trovatore," "Faust," "Rigoletto," and "The Bohemian Girl."

The Easter attractions at READING are "The Lie," at the Royal County Theatre, and "Rumours of 1924," at the Palace Theatre.

"The Private Secretary" is being presented at the Theatre Royal, ROCHDALE, by Mr. Cecil Barth's company. The adventures of the Rev. Robert Spalding kept the audience in the merriest of humours, and there was not a dull moment throughout the performance. At the Royal Hippodrome Joe Morrison is presenting the revue, "Jazzland," twice nightly, and has got together an excellent company.

At the ST. HELENS Theatre and Opera House Mr. I. Gordon Fleming presents Edward Dunstan and his company in "David Garrick," "The Sleigh Bells," "Antony and Cleopatra," and "Robbery of the Lyons Mail." At the Hippodrome is Mr. Fred D. Neilson in "Unemployed."

At the SALFORD Palace Norman and Cook present a new musical comedy revue, "Brain Waves," cast including Len Jackson, Marie Layes, and the Two Le Berge. At the Royal Hippodrome Clara Coverdale presents the Nine Dainty Dots.

At the Opera House, SCARBOROUGH, Charles Doran and his Shakespearean company present "As You Like It," "The Merchant of Venice," "The Taming of the Shrew," "The Merry Wives of Windsor," "Othello," "Hamlet," "A Midsummer Night's Dream," "Julius Cæsar," and "Macbeth."

The Easter attraction at the Empire, SOUTH SHIELDS, is Harry Day's "Radios," in which George Clarke is the bright particular star, supported by Kitty Emson. The Alexander Players present "The Cowboy's Wedding" and "The Coastguard's Daughter" for the 112th consecutive week of Mr. W. H. Glaze's repertory season.

At the Alhambra, STIRLING, Mrs. A. E. Swan presents the Fol-De-Rols.

At the Alhambra Variety Theatre, STOURBRIDGE, the Tricolor Trio head the bill with a cycle sensation. Next come Reid and Thorne, a comedy duo, ably assisted by Kitty Stewart and Partner at the piano; Connie and Ethel, vocal comediennes; the Crystal Trio, in a smart dancing act; and Dracoff's Racing Girls, in a speciality act on rollers.

"Good Luck," a Wylie-Tate production, is at the Empire Theatre, Sunderland, this week. There is plenty of excitement, and a number of humorous incidents in the play, which are well received. The cast includes Claire Romaine, Arnold Richardson, Herbert Landeck, and Danny George. At the Theatre Royal the attraction is the revue "Marguerite," produced by a strong company, including Alice Maude, a clever male impersonator; Roland Martin, Stanley Rose, J. W. Buchanan, Millicent Burton, Horace Welch and the Eight Mayflowers. The Avenue Theatre pictures are backed up by Rich and Galvin, and Nellie and Nora, in a musical speciality act.

At the Theatre Royal, TORQUAY, local amateurs are reviving "Come Out of the Kitchen," and are meeting with enthusiastic receptions. The company is headed by Miss Violet Milne and Captain H. J. Chart. The attraction at the Pavilion for race week is a personal visit from Miss Ethel Irving, under the direction of Mr. Harold V. Neilson, in a revival of "Mrs. Dane's Defence."

"The Cousin from Nowhere" pays a return visit to the Opera House, WAKEFIELD. Gwynneth Keyes, supported by an excellent company, provides excellent holiday fare.

The attraction at the Grand Pier Pavilion, WESTON-SUPER-MARE, on Good Friday, Easter Saturday, Sunday, Monday and Tuesday was the First Division of H.M. Royal Marines Orchestral Band. Miss May Middleton (soprano) was the vocalist at the evening concerts. At the Knightstone Pavilion Cecile Barclay and Rupert Lister are presenting "Carnival."

Archie Glen.

As principal comedian in "Whispers," Archie Glen is happily placed. At Wood Green last week he came in for much appreciation.

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"HANDSOME JACK."

David Basil Gill's New Play.

At the Brighton Palace Pier, on Monday, April 14, was produced a new play by David Basil Gill, the son of Mr. Basil Gill, who personally supervised the production. "Handsome Jack" is a story of light and shade, wherein tragedy and a sordid side of life is revealed, and is directly opposed to his previous production, "Marigold o' the Garden," which was also produced at the Palace Pier Theatre. The young playwright has written several strong scenes, and has presented a faithful, if not altogether acceptable, sequence of events which go to make a remarkably interesting play.

The action takes place in a pretty cottage in Sussex, where Mrs. Heartover and her daughter Ruby lead a calm, peaceful existence. Michael Arden is their lodger, and a clever young chemist's assistant, whose interest is the inventing and making of a patent medicine. Michael falls in love with Ruby Heartover, but unfortunately Michael's brother, a merchant seaman, returns home. Jack Arden, known as "Handsome Jack," because of his dashing ways, also becomes enamoured of Ruby, and then the trouble begins, for he alienates the girl's affection from Michael. This is her ruin, for he betrays her in heartless fashion, and in order to supply money for her pressing needs, Michael stoops to dishonesty. How the end is fought out is cleverly told.

The play was admirably acted in every part. Miss Inez Bensusan displaying marked ability as Mrs. Heartover. Mr. Frederick Fanton, as the constable, Tom Dyke, was responsible for another first-rate piece of work. The two brothers, with widely different temperaments, were cleverly portrayed, Michael by Mr. David Basil Gill, and Jack by Mr. Niel Porter, and Miss Joan Castle made an engaging Ruby.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

Programmes from Mr. J. B. Willmott, the popular musical director of the Imperial Cinema, Canning Town, show the following Feldman tunes:—"In Love With Love," "Passionetta," "Not Here, Not There," "In a Tent," "Horsey, Keep Your Tail Up," "Roll Along, Missouri," and "I'm Sitting Pretty." An accompanying letter states the numbers were much appreciated, particularly "Horsey, Keep Your Tail Up," and "Not Here, Not There."

Mr. Garadini, the well-known musical director, forwards us a programme of his opening concert at Bridlington. This is his second season there and the programme contains two Feldman numbers, "Fate" and "Little Nellie Kelly" selection.

Extract from a letter from Mr. Albert H. Auger, musical director, Grand Cinema, North London: "'Horsey, Keep Your Tail Up,' featured this evening. A bumping success. Great applause."

Jenkie writes us from Eastbourne congratulating us on "May-Be" fox-trot. Captain Street, the versatile drummer-vocalist, is singing this number with enormous success.

Mr. J. H. Barnes, of Matlock, sends us a newspaper cutting, showing "Angelus," "Joe is Here" "In a Tent," and "Waltzing the Blues," as popular items of his programmes.

A visit to the Strand Corner House found Mr. Harry Shalson with his ever-popular novelty orchestra, scoring tremendously with "Gone," "Horsey, Keep Your Tail Up," "Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love," "Not Here, Not There," and "I'm Sitting Pretty." Mr. Shalson's combination is particularly good in the famous novelty song, "Turned Up."

LAWRENCE WRIGHT MUSIC CO.

Reports from Blackpool convey the gratifying intelligence that at the Winter Gardens, Tower Palace, and other ballrooms and dance halls, "Riviera Rose" is making an unprecedented success, as a valse. Other Wright numbers which have captured all hearts in this popular pleasure resort are "Pasadena," "When It's Night-time in Italy," "Just a Girl that Men Forget," "Twelve o'Clock at Night," "I Was a Fool," "They Were Singing an Old-fashioned Song," &c.

Jack Courtney, the wonder organist, at the Stoll Picture House, Kingsway, has added to his lengthy list of Wright successes, which includes "When it's Night-time in Italy," "Felix Kept on Walking," "Robinson Crusoe Blues," &c., a very fine new number, "Shadows," which was repeatedly encored when he played it at this popular house last week.

At Brighton Pier last Saturday one of the most successful novelty items submitted was the "Riviera Rose" valse competition, and hundreds of competitors danced to the exquisite strains of Horatio Nicholls' latest and greatest valse.

At Sherry's, Brighton, the fine orchestra is playing all the latest and best of the Wright hits, including "When It's Night-time in Italy," "Twelve o'Clock at Night," "Honolulu Blues," &c.; whilst the "Felix Kept on Walking" competition wins roars of laughter from participants and spectators alike and is hugely successful.

At yet another Brighton dance hall, the Regent, Norris Smith's fine band, the Dixie Entertainers, make a big feature of Lawrence Wright music, and such "fliers" as "Riviera Rose," "When it's Night-time in Italy," "Twelve o'Clock at Night," "Felix Kept on Walking," &c., are rapturously received by their auditors.

L'Oonie, whose antics at the New Corner House, whilst conducting his fine band, win him such laughter and acclaim, caused a sensation there when he recently played and sang the new Lawrence Wright comedy song, "Sarah" (Sitting in the Shoe Shine Shop), which made all hearers rock in their seats with merriment, and proved a great runner-up to such big L'Oonie hits as "When it's Night-time in Italy," "I Love Me," &c.

"EPISODES"

At Stoke Newington.

This "non-stop musical show" is at the Alexandra, Stoke Newington, this week. Headed by Jackson Owen, a fine comedian, the programme includes a jazz band ("The Frisco Five"), a well-trained and comely corps de ballet, eccentric dancing, and farcical sketches. Good work is also done by Cranleigh Andrews, Tom Bracewell, Billy Apps, Eric Smart, Leon Fisher, Cora Griffiths, Doris Chappell, Dorothy Dale, and Aubrey and Hart, in their novelty dances.

PERCY HONRI

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"HEY, PRESTO!"

Magical Revue at St. George's Hall.

Maskelyne's magical revue, "Hey, Presto!" concocted by Messrs. Fred Rome, Rupert Hazell, and Noel Scott, and produced by Mr. P. T. Selbit, came to startle and attract all beholders at the St. George's Hall on Saturday, and the good quality of the entertainment should ensure its continuing so to do for a good while to come. Outstanding personalities in this enjoyable show are Mr. Clive Maskelyne, the master magician; Mr. Rupert Hazell, comedian; Mr. Frederic Culpitt, a master magician also with a great sense of comedy; Delco, the juggler, and Miss Stephanie Stephens, charming soubrette and delightful dancer, who takes a great deal on her shapely shoulders, acting as the principal in no fewer than nine numbers and scenas.

Flouting superstition, the show is presented in two parts, each containing thirteen episodes, opening with "A Black Outlook," after which Mr. Wilfred Watson, a clever light comedian, with a "Hey, Presto!" number introduces us to the charming chorus, who later represent the ladies that Mr. Alan Piggott loves "Just a Little Bit Too Much," then follows Mr. Frederic Culpitt, blythely singing "A Regular Devil," supported by the same chorus, while he performs various effective feats of legerdemain.

Mr. Clive Maskelyne reproduces some of his mysteries "On and Off the Screen," a most ingenious arrangement, and introduces Miss Stephanie Stephens, who sings her first number, "Through With Hollywood." Her next is a Sherwood Forest number, with gallant support from the sprightly chorus of "merrie men," in which she provides convincing assurance that Robin Hood was not "so bad after all." He could scarcely have a fairer representative.

Because the management rang the curtain up too soon and exposed him with a lady on his knees, Rupert Hazell revenges himself by exposing all the tricks, giving an amusing burlesque of "Sawing Thro' a Woman." In the beautiful "Palace of Palms" scene, when Miss Stephens charmingly renders "Flower of the Nile," the presence of a remarkable contralto among the ladies of the chorus becomes apparent.

For the rest, Miss Stephens and Mr. Watson have a diverting duet in "Very Homely Folk," Mr. Hazell scores emphatically in his popular "Malicious Rumours" speciality, and Mr. Culpitt and Mr. Clive Maskelyne provide further mystifying illusions, all very elaborate and effective, Mr. Jasper Maskelyne sings "Through the Ages" very agreeably, and Miss Stephens brings the entertainment to a successful conclusion with "My Dancing Boy." The vocal numbers and additional music by Messrs. Ord Hamilton and Jean Bertrand lack nothing in charm.

A LE QUEUX SKETCH.

Miss Nancy Price in a Thriller.

"The Proof," a sketch by William Le Queux, was presented at Birmingham Grand Theatre on Monday by Miss Nancy Price. Dealing with a warm-blooded Italian-Sicilian theme, it is somewhat of a thriller, although the exposition is a little complicated. But it serves to allow Miss Price to demonstrate her talent for the Grand Guignol type of dramatic fare, the culmination being a pretence at forgiveness followed by a fatal stab. The scene is an Italian newspaper office—the editor's sanctum. Mr. W. Earle Grey certainly acts the editor-villain well. He is the Defulato, who has had an attachment with a Comtessa's married daughter, Constance Claudia. Miss Nancy Price assumes the appearance of the Comtesse, and surreptitiously entering the office, seizes treasonable papers which the Defulato has received, presumably from Austria. A struggle ensues—the man declaring he has finished with Claudia—in which the lights are extinguished and the woman is apparently killed. The Defulato hastily stows her away under his desk before the Questore of Police arrives in answer to a summons made beforehand. Gradually the Questore (ably played by Mr. Fredk. Leister) discloses his case, following his own investigations, against the Defulato for the murder of Claudia's husband. Then the woman, who has recovered—curiously enough she crosses one side of the room and sinks into a chair without being noticed—takes advantage of the situation by disclosing herself as the daughter in search of her mother. The Defulato, it seems, has not only been a spy against his country, sending hundreds of navy men to their doom, but has been exceedingly crafty in disposing of the husband. The Questore and the woman between them pile up the evidence against him, and he is placed under arrest. But the Sicilian, loving and hating in turn, pleads for his freedom—secretly for revenge. The Questore relents. Claudia offers her love, and, as the Defulato hesitatingly approaches her outstretched arms, is stabbed in the back. And not till Claudia produces the Austrian document, which involves a fortune, and which the Defulato nearly consigned to ashes, did he know that Claudia had tricked him—to trick him again, and fatally.

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By Harry Castling.

The Smoker, and **The Cricketer.**

By Fred Austin.

This—Palace, Camberwell. Next—Empire, Holborn.

WOOD GREEN EMPIRE.

Holiday crowds at the Wood Green Empire this week are regaled with a fine variety programme. Foremost is Will Fyffe, who, described as the new Scottish character-comedian, despises not the good old Scotch humour. He finds folk north of the Tweed have sufficient natural fun to make the audience quite content by means of simple imitation, without resort to exaggeration. His song, "I Belong to Glasgow," is a great success. Dollie and Billie, two clever little artists, present a pretty series of sketches in which they introduce a new collection of songs. Their five changes provide ample opportunity for variety.

Fyne and Hurley maintain a reputation as burlesque comedians, and their "Lights o' London," which they introduce "with apologies," needs no excuses. It is a side-splitter. Muriel George and Ernest Butcher introduce folk-songs and comedy duets, with Ethel Brigstock at the piano. Polly Meadows amuses with a variety of jests. Dan Leno, junr., is very popular with his comedy and dancing, and Phil and Phlora, in a dancing humoresque, make everyone laugh. Talbot O'Farrell is as Irish as ever, and his new songs are very attractive. The stories he introduces are told in great style, and he meets with the heartiest of receptions.

WATFORD PALACE.

The two Bellonnis, equilibrists and aerial gymnasts, are responsible for some clever balancing feats and a daring trapeze act. Dorothy Arnold, the Australian mezzo-soprano, is loudly applauded for her delightful singing of three numbers, rendered in her usual artistic style. Dan Polo keeps the house in roars of laughter with his humorous songs and eccentric dances. Wright, Conelly and Mac, three personalities and a fiasco, render a series of songs which are full of humour and animation. Lily Burnand is given a very hearty reception; each of her numbers have a chorus with an easy refrain in which the audience join in singing lustily; Reg. Wentworth makes a big hit with "Twelve o'Clock at Night," and his monologue, "Vagabond Dan." Dusty Rhodes keeps the house in continuous merriment with his topical gags and burlesque opera number. Hickey's comedy circus completes the excellent entertainment.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

AFRIKANDER, THE.—April 21, T.R., Norwich.
ANNA CHRISTIE. — April 21, County, Bedford; 28, Tivoli, Barrow-in-Furness.
A ROYAL DIVORCE.—April 21, T.R., Birmingham.
ATHOLL-DOUGLASS REP. PLAYERS.—April 21, Reid Hall, Forfar.
A WEEK END.—April 21, Artillery, Woolwich; 28, Empire, Wolverton.
BAT, THE.—April 21, Royal, Lincoln; 28, Grand, Wolverhampton.
BATTLING BUTLER.—April 21, Ilford; 28, Clapham.
BAYNTON, HENRY.—April 21, T.R., Bolton; 28, Court, Liverpool.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE).—April 21, Prince's, Manchester (two weeks).
BEAUTY PRIZE, THE.—April 21, New, Cambridge; 28, T.R., Chatham.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—April 21, T.R., Nottingham.
BELLE OF NEW YORK.—April 21, O.H., Belfast; 28, Gaiety, Dublin.
BENSON, SIR FRANK.—April 21, King's, Greenock; 28, T.R., Glasgow.
BETTY.—April 21, O.H., Middlesbrough.
BLUEBEARD'S EIGHTH WIFE (WHITE CO.).—April 21, Hippo., Gloucester.
BRITISH NATIONAL OPERA CO.—April 21, Prince's, Bristol; 28, Empire, Cardiff.
BROADWAY JONES.—April 21, Prince's, Bradford; 28, Hippo., Ilford.
BROWN SUGAR.—April 21, Tower, Goole; 28, Hippo., Huddersfield.
CABARET GIRL, THE.—April 21, O.H., Manchester; 28, New, Cardiff.
CABARET GIRL, THE.—April 21, T.R., Halifax.
CHRISTIAN, THE. — April 21, Crown, Eccles.
CARL ROSA OPERA. — April 21, T.R., Newcastle (two weeks).
CARNIVAL. — April 21, Pav., Weston-super-Mare; 28, Hippo., Margate.
CARRINGTON (MURRAY) CO.—April 28, T.R., Huddersfield.
CAT AND CANARY.—April 21, Pav., Colwyn Bay; 24, Pav., Rhyl.
CATHERINE.—April 21, Grand, Croydon.
CHARLEY'S AUNT.—April 21, Royal, Bury; 28, Grand, Hull.
CO-OPTIMISTS.—April 21 Golders Green.
COMPTON COMEDY CO. — April 28, O.H., Scarborough.
COUSIN FROM NOWHERE.—April 28, T.R., Blackburn.
DANCERS, THE.—April 21, Royal, Plymouth.
DEANE (HAMILTON) CO.—April 21 and 28, H.M., Carlisle.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W. L.—April 21, Picture House, Cookstown.
DORAN, CHARLES.—April 21, O.H., Scarborough; 28, T.R., Rochdale.
D'OYLY CARTE OPERA CO.—April 21, T.R., Huddersfield; 28, Alhambra, Barnsley.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—April 21, T.R., St. Helens (season).
EDGE O' BEYOND. — April 21, Royal, Bury St. Edmunds.
FLAME, THE.—April 21, New, Cardiff.
FORBES-ROBERTSON, F.—April 21, Palladium, Llandudno; 28, O.H., Cheltenham.
FRIEND OF THE PEOPLE.—April 21, Brixton Theatre.
GABRIELLE.—April 21, T.R., Worcester; 28, T.R., Bournemouth.
GAY YOUNG BRIDE.—April 21, Olympia, Shoreditch.
GODWIN-HALLETT OPERA CO.—April 28, Royal, Loughborough.
GOOD LUCK.—April 21, Empire, Sunderland; 28, T.R. Birmingham.
GREEN GODDESS, THE.—April 21, Court, Liverpool; 28, Lyceum, Sheffield.
HEADLIGHTS.—April 21, Alex. Hall, Ilfracombe.
HER ONLY SON. — April 21, Osborne, Manchester.
HINTON, ARTHUR.—April 21, Paisley.
HOME, SWEET HOME.—April 21, Hippo., Rotherhithe.
HONOURABLE MR. TAWNISH, THE.—April 21, Southport; 28, Preston.
HORSFIELD, DAUNT, & MITCHELSON REP. CO.—April 21, Grand, Douglas.
IMPERIAL OPERA.—April 21, Palace, Ramsgate.
IRENE.—April 21, Hippo., Southend.
JEFFERSONS, THE.—April 21, Palace, Burnley; 28, T.R., Hyde.
KATINKA.—April 21, O.H., Blackpool.
LADY OF THE ROSE, THE.—April 21, T.R., Ashton-under-Lyne; 28, T.R., Hanley.
LADY OF THE ROSE, THE.—April 21, P.O.W., Rugby; 28, Artillery, Woolwich.
LAST WARNING, THE.—April 21, Empire, Penge.
LIE, THE.—April 21, Royal Court, Warrington; 28, W.G., New Brighton.
LIKES OF HER, THE.—April 21, New, Northampton; 28, Royal, Portsmouth.
LILAC TIME.—April 21, T.R., York; 28, Palace, Manchester.
LILIES OF THE FIELD, THE (DEE CEE).—April 21, P.G., Folkestone; 28, Playhouse, Cardiff.
LITTLE BIT OF FLUFF.—April 21, Mountain Ash; 28, O.H., Cork.
LOVE AND LAUGHTER. — April 21, King's, Southsea; 28, Empire, Swansea.
LOVE MATCH.—April 21, Kilburn.
MACDONA PLAYERS.—April 28, Devonshire Park, Eastbourne.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—April 21 and 28, O.H., Jersey.
MATHESON LANG.—April 21, Grand, Leeds; 28, O.H., Manchester.
MERRY WIDOW. — April 21, Grand, Blackpool.
NEILSON-TERRY, PHYLLIS.—April 21, Grand, Hull; 28, T.R., Leeds.
NEW SHAKESPEARE CO. — April 21 and 28, Memorial, Stratford-on-Avon.
NOVELLO (IVOR) CO.—April 21, T.R., Hanley; 28, Palace, Westcliff-on-Sea.
OH! BETSY.—April 21, Grand, Plymouth.
OUR BETTERS.—April 21, Gaiety, Hastings; 28, P.G., Folkestone.
OUTSIDER, THE.—April 21, Palace Pier, Brighton; 28, P.O.W., Birmingham.
OVER THE HILL.—April 28, Temperance H., Merthyr.
PADDY THE NEXT BEST THING.—April 21, Borough, Stratford; 28, King's, Hammersmith.
PADDY THE NEXT BEST THING.—April 21, Kidderminster.
PARTNERS AGAIN.—April 21, Pav., Colwyn Bay; 24, Pav., Blyth.
PETER PAN.—April 21, Lyceum, Sheffield; 28, Prince's, Bristol.
PHI-PHI.—April 21, O.H., Bridlington; 28, Hippo., Derby.
PLUS FOURS. — April 21, Pier, Eastbourne.
PRISONER OF ZENDA. — April 28, Royal, Huddersfield.
PRIVATE SECRETARY.—April 21, T.R., Rochdale; 28, T.R., Blackburn.
QUALITY STREET.—April 21, T.R., Loughborough; 28, T.R., Sheffield.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—April 21, New T., Crewe.
RETURN OF SHERLOCK HOLMES.—April 21, P.O.W., Birmingham; 28, T.R., Halifax.
RICHARD, HOW COULD YOU?—April 21, T.R., Bath.
ROMANCE.—April 21, Grand, Llandudno; 28, Royal, Ashton-under-Lyne.
ROTHESAY ENTERTAINERS.—April 21, Pav., Galashiels; 28, Pav., Forfar.
SALLY.—April 21, Shakespeare, Liverpool; 28, Borough, Stratford.
SILENT HOUSE.—April 28, Court, Warrington.
SIMPLE SIMON'S BABY.—April 21, Pal., Scunthorpe.
SPECIAL LICENCE.—April 21, King's, Edinburgh.
STOP FLIRTING. — April 21, Gaiety, Dublin; 28, O.H., Belfast.
STORY OF THE ROSARY.—April 21, Grand, Derby.
STREET SINGER. — April 21, Royal, Leeds.
SYBIL.—April 21, T.R., King's Lynn; 28, Palace, Newark.
TERRY (FRED) CO. —April 21, T.R., Bournemouth; 28, Grand, Southampton.
THREE BIRDS.—April 21, P.O.W., Grimsby.
TONI.—April 21, O.H., Oldham.
TONS OF MONEY.—April 21, Cheltenham; 28, Bath.
TONS OF MONEY (BLUE).—April 21, Hippo., Margate; 28, Grand, Croydon.
TWO ORPHANS.—April 21, Collins's.
WHAT EVERY WOMAN KNOWS. — April 21, O.H., Harrogate; 28, New, Oxford.
WHIRLED INTO HAPPINESS. — April 21, Hippo., Richmond; 28, Empire, Penge.
WIDOW'S HUSBAND.—April 21, Aberystwyth.

REVUES.

AERIAL FLASHES.—April 21, O.H., Dudley.
ALL IN FAVOUR—April 21, Empire, Sheffield.
ANNUAL ALBUM.—April 21, Palace, Newcastle.
ARE YOU BETTER?—April 21, T.R., Barnsley; 28, Empire, Goldthorpe.
BEAUTY QUEEN. — April 21, Royal, Grantham; 28, Royal, Stockport.
BILLY.—April 21, Tivoli, New Brighton.
BRAIN WAVES.—April 21, Palace, Salford.
BRILLIANTS.—April 21, Scala, Evesham.
BUBBLE AND SQUEAK. — April 21, Hippo., Southampton.
BUZZ ALONG.—April 21, O.H., Coventry.
CAPITAL LEVY.—April 21, Willesden Hippo.
COURT CARDS.—April 21, Hippo., Hamilton.
CRISPS.—April 21, Empire, West Hartlepool.
CRYSTALS.—April 21, Hartlepool; 28, Glasgow.
DANCING BARBER.—April 21, Chelsea Palace.
DANCING MAD.—April 21, Empire, Edinburgh.
DANCING TIME. — April 21, Empire, Gateshead.
DASHES.—April 21, Palace, Normanton; 28, T.R., Scarborough.
DOWN SOUTH.—April 21, Palace, Lincoln; 28, Grand, Mansfield.
DRAWING THE DOLE.—April 21, Queen's Park, Manchester.
EARLY GIRL.—April 21, Hippo., Leeds.
FAST AND FURIOUS.—April 21, Empire, Middlesbrough; 28, Hip., Liverpool.
FIFTY-FIFTY.—April 21, Empire, York.
FLICKERS AND FLASHES. — April 21, Royal, Aston.
FOOTBALL MATCH.—April 21, Carlisle; 28, Hull.
FORBIDDEN FRUIT.—April 21, Palace, Halifax; 28, Palace, Huddersfield.
GINGER.—April 21, Empire, Swansea; 28, Empire, Newport.
GOOD LUCK.—April 21, Empire, Sunderland.
GOODS, THE.—April 21, Alex., Birmingham; 28, Bath.
GUESS THE TITLE.—April 21, Pavilion, Southport.
HEADS OR TAILS.—April 21, Hippo., Coventry.
HIGH HEELS AND SILK STOCKINGS.—April 21, King's, Manchester.
HONEYMOON GIRL.—April 21, Empire, Kingston; 28, Finsbury Park.
HOT-POT.—April 21, Met., Bootle.
IDEAS.—April 21, H.M., Aberdeen; 28, Dundee.
JAZZLAND.—April 21, Hippo., Rochdale; 28, Palace, Halifax.
JIG SAW.—April 21, Exeter; 28, Oldham.
KLU-KLUX-KLAN.—April 21, Palace, Walthamstow.
LITTLE MISS PUCK.—April 21, Empire, Nottingham; 28, Empire, Sheffield.
LOVE SCHOOL.—April 21, Empire, Burnley; 28, Col., Oldham.
MANHATTAN FOLLIES. — April 21, Hippo., Boscombe; 28, Hippo., Devonport.
MARGUERITE.—April 21, T.R., Sunderland; 28, Palace, Newcastle.
MENU, THE.—April 21, Hippo., Stockport; 28, Hippo., Dublin.
MIRRORS.—April 21, Cardiff; 28, Southsea.
MONEY TALKS.—April 21, Hippo., Aston.
MR. TOWER OF LONDON.—April 21, Empire, Newport; 28, Grand, Hanley.
NINE O'CLOCK REVUE, THE.—April 21, King's, Hammersmith; 28, Wimbledon.
ONLY A JOKE.—April 21, Met., Glasgow; 28, Empire, Belfast.
ON STRIKE. — April 21, Jubilee Hall, Weymouth.
ON THE BOUNCE.—April 21, Pavilion, Ayr.
ON THE DOLE.—April 21, Grand, Hanley; 28, Hippo., Ashton-under-Lyne.
OUR LIZ.—April 21, Hippo., Ipswich.
PARISH RELIEF. — April 21, Hippo., Chesterfield.
POPPYS.—April 21, T.R., Wolverton; 28, Empire, Mountain Ash.
PUNCH.—April 28, Palace, Southampton.
RADIOS.—April 21, South Shields; 28, Liverpool.
RAINBOW, THE.—April 21, Palace, Hammersmith.
REAL STUFF.—April 28, Royal, Worcester.
ROUND UP, THE.—April 21, Blackburn.
RUMOURS OF 1924.—April 21, Palace, Reading.
SCANDALS OF 1924.—April 21, Hippo., Darlington; 28, Empire, Middlesbrough.
SCOTCH AND POLLY.—April 21, Alhambra, Bradford.
SHAVINGS.—April 21, Met., Manchester.
SHUFFLE ALONG.—April 21, Palace, Tottenham.
SIDE SHOW. — April 21, South London Pal.
SNATCHES.—April 21, Empire, W. Bromwich.
SOME HUSTLE.—April 21, Hippo., Great Yarmouth.
SPARE PARTS.—April 21, Elephant and Castle; 28, Hippo., Keighley.
SPARKLETS.—April 21, O.H., Perth.
SUN BATHERS.—April 21, Palace, Salisbury.
TAKE A REST.—April 21, Royal, Stockport.
TEN TO ONE ON. — April 21, Empire, Ashton-under-Lyne.
TIP-TOP TOPICS.—April 21, Winter Gardens, Blackpool.
TONS OF FUN.—April 21, Hippo., Eastbourne.
TOODLE-OODLE.—April 21, City Varieties, Leeds.
TOP SPEED.—April 21, Hippo., Aldershot; 28, Empire, Bristol.
UP THE RIVER. — April 21, Empress, Brixton; 28, O.H., Dudley.
VANITIES.—April 21, Hippo., Newcastle.
VISIONS.—April 21, Alhambra, Glasgow; 28, Sunderland.
WANGLES OF 1924.—April 21, East Ham.
WHAT A NIGHT!—April 21, Col., Radcliffe.
WHIRL OF GIRLS.—April 21, Bournemouth.
WHISPERS.—April 21, Hippo., Wolverhampton.
WHY WORRY?—April 21, Victoria, Dundee.
WILD OATS.—April 21, Hippo., Portsmouth.
WINNERS.—April 21, Grand, West Hartlepool; 28, Hippo., Great Yarmouth.
ZIP.—April 21, Warrington.

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Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR APRIL 28, 1924.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for—
Grock, Prudence Vanbrugh, Henriette De Sorris, Will Fyffe, Edna Thomas, Meazza and Partner, "Look Out," Briants, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
W. S. Percy, George & Butcher, Fine & Hurley, Misguetta & Maply, Zellini, Norman Telma, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Company as booked.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Les Germaines, O'Gorman Bros., Clarkson Rose, Iris Holden's "Fantochos," Syd Moorhouse, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees, Monday and Tuesday.)

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Harry Weldon, Foster's Whirl of Girls, Coram & "Jerry," Jack Edge, Blancho Tomlin, Hickey's Comedy Circus, Serlany Troupe, Van Dock, Manny & Clay, Biocops

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Stuart Laurance to present "Wangles of 1924."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Westbourne Productions to present "Laughter (Un), Ltd."

WATFORD PALACE
Rehearsal at 2.30 p.m. for—
Samuel Walmsley to present "Imperial Opera Company."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Ernie Lotinga & Company in "Capital Levy."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Herbert Ray to present "The Side Show."

TOTTENHAM PALACE
Rehearsal at 12 noon for—
Seanol & Cory to present "Plum Blossom."

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Rehearsal at 12.15 for—
Julius Darewski to present "Tip-Top Topics."

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION

WEEKLY REPORT.

Cost of maintenance of Ben. Institution, about £56. Number of old artists residing there, 46 (ladies 11, men 35). Amount of weekly pensions, £63 15s. 6d. Number of pensioners, 98. Amount of grants, loans, fares, &c., £10 2s.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

STAN ANNISON.

Stan Annison is the leading comedian in Ernest Dottridge's revue, "Billy." Mr. Annison "fills the bill" excellently, and gives us a generous measure of healthy entertainment in his rendering of "Oh! How She Lied to Me."

FOOTLIGHT FLASHES.

CONVINCING.

Easter week sees Feldmanism everywhere successful. This is no novelty to the House of Hits, but it is none the less gratifying to the founder of Feldmanism to have this convincing proof of public preference for the firm's songs. The public, generally, know where to place their faith. Feldmanism has always made a point of delivering the *real* goods, and its patrons never expect anything else. They are never disappointed.

OF COURSE.

"Horsey" got the Easter crowds all right. It suited their irresponsible mood. "Horsey" has novelty stamped all over it, and the holiday crowds love novelty. It must be added, however, that this gallant steed finds favour with the more serious section of the music-loving public, who doubtless look upon it as the "little nonsense," which "now and then is relished by the wisest men." Whatever the reason—or excuse—"Horsey, Keep Your Tail Up!" is first favourite to-day.

AT THE LANE.

We heard Griggs' band—in "Good Luck" at Drury Lane—putting over "Horsey" the other evening. There was undeniable sparkle about the performance, and the applause proved how well the audience knew and appreciated their "Horsey."

"CABARET NIGHTS."

The revue, title as above, which Paul Murray and Alfred Zeitlin have successfully launched, features Feldmanism as represented in "Bebe," "Broadway Strut," "I'm Gonna Get Married," and—of course—"Horsey, Keep Your Tail Up!"

FOR THE CONTINENT.

Linda and Gent Lotto are working "Fate" and "Who's Sorry Now?" in their act at the Winter Gardens, Morecambe. They advise us that they have the new Feldman numbers in rehearsal for their tour in Holland and Germany, where they open next month.

BALLAD SUCCESSES.

Jose Donelli, with the revue "Grumbles of 1924," is a successful exponent of ballads. "Who's Sorry Now?" and "Just Been Wond'ring" are her proved winners.

"THE CORONETS."

Jack Hayes and Jill Jayes (Hayes and Jayes) will run their own concert party this season. They are, meantime, doing big things on their own with Feldman numbers, notably "When Will the Sun Shine for Me?" and "Some Day You'll be Calling for Me." Their concert party, "The Coronets," will also follow the Feldman flag.

WITH GREAT SUCCESS.

A line from Will Austa tells of the production, by himself and his capable partner, of "They Can't Charge Us for That" and "All the Girls are Fond of a Sailor," with great success.

FELDMAN'S EASTER SENSATIONS.

HORSEY KEEP YOUR TAIL UP

WHEN WILL THE SUN SHINE FOR ME

A SMILE WILL GO A LONG, LONG WAY

ROLL ALONG MISSOURI

TURNED UP

MAYBE (SHE'LL WRITE ME, SHE'LL 'PHONE ME)

GIGOLETTE

B. FELDMAN & CO.

DOLLY DUBOIS.

Miss Dubois plays in Ernest Dottridge's "Billy" revue, and gives us some very delightful work. Perhaps her most successful feature is that in which she joins Stan Annison in the duet, "Mother Loves Me."

FOOTLIGHT FLASHES.

ON THE RHINE.

Dorothy Dagmar, whose concert party is such a popular feature of British occupied territory in the Rhineland, and to whose activities we have referred on previous occasions, sends us a long letter in praise of Feldman numbers which she and the other members of her party find most acceptable. Particular favourites with the British Troops are "They Can't Charge Us for That," "Where was Virginia Creeping To?" "Stella," "Fate." "Who's Sorry Now?" "Oh! Gee, Oh! Gosh," "I'm Crazy on Daisy," and "I Ain't Going Back to Nowhere."

When Miss Dagmar and her merry party get busy on "Horsey" and others of our latest successes, things will certainly hum over there.

MORE THAN SATISFIED.

We had a chat with Denis O'Neil the other day, and found him more than satisfied with his latest pull from the Feldman list of winners. "It's Only a Step from Killarney to Heaven," he says, not only suits him perfectly, but is an immense favourite with his audiences. Mr. O'Neil is at Newcastle this week.

EXHILARATING.

Someone who has heard her, and who is well able to judge, tells us that Daisy Dormer gives an exhilarating performance of "If They're Irish, Bring 'Em All In." The creator of "Back Home in Tennessee" has ever been successful in Feldman songs.

"IT'S QUITE ALRIGHT."

The Linton Brothers, who present the above-named revue, write us of their success with Feldman numbers, "Say it While Dancing" and "I'm Wild about Wild Men" standing out prominently. From what we hear of this production, the title chosen would seem to be most appropriate.

"WHY WORRY?"

Here is another appropriate revue title. Nellie Forbes, who is starring in the production, is happy enough, at any rate. Miss Forbes is Feldmanising, and, of course, Feldmanists never have cause to worry. "The Bloke that Wrote 'The Sheik'" and "I'm Wild about Wild Men" are Miss Forbes' special antidotes to worry.

"HORSEY" AGAIN.

From Bros. Shanks and Company, whose clever burlesque, "Ye Village Blacksmith," is so deservedly successful, we have a praiseful line regarding "Horsey," which is now an established hit in the show.

AND AGAIN!

Fred Barnes and "Horsey" form an unbeatable combination. The leading light comedian finds the leading novelty song first favourite everywhere.

LILY MORRIS.

Miss Morris continues to provide the maximum of enjoyment by her brilliant style in brilliant songs. The famous "Turned Up" number is proving an outstanding success.

Feldmanise—and Make Success a Habit.

London: Printed for the Proprietors of "The Era," Limited, 35, Wellington Street, Strand, W.C., by Hazell, Watson & Viney, Ld., 3-9, Dane-street, High Holborn. Wednesday, April 23, 1924.